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Weekly Review OF THE *World's Music*

Forty-Eighth Year Price 15 Cents

Published by Musical Courier Company, Inc., 113 West 57th Street, New York
Entered as Second Class Matter January 8, 1883, at the Post
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Europe \$6.25 Annually

VOL. XCV—NO. 23

NEW YORK, THURSDAY, DECEMBER 8, 1927

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PHILADELPHIA HEARS AMERICAN PREMIERE OF TWO DELIGHTFUL OPERATIC NOVELTIES

Civic Opera Company Gives Strauss' *Feuersnot* and Gluck's *Maienkönigen*

Mrs. Henry M. Tracy, general manager of the Philadelphia Civic Opera Company, assisted by W. Attmore Robinson, artistic director; Alexander Smallens, musical director and conductor, and artists, chorus and orchestra of unusual excellence, brought to a conclusion two American premieres at the Philadelphia Metropolitan Opera House on the evening of December 1 before a large and brilliant audience.

Upon the shoulders of Mr. Smallens rested, of course, the chief responsibility of the evening, and his was a notable achievement, worthy of the sincerest commendation. To give Gluck's *Maienkönigen* with a limited number of rehearsals is not so great a task, but the heavy and complex *Feuersnot* of Richard Strauss is another matter and might tax to the utmost the powers of even a company prepared for as many rehearsals as might seem necessary. However, there was little that suggested any limitations in the preparation of these works, and that not in any essential, but merely in small details of stage management, no doubt due to mechanical difficulties.

Gluck's little opera, with which the evening opened, proved to be charming. There was a small chorus which sang brief comments upon the proceedings before and after the play and sat as auditors throughout the unfolding of the plot, which was done on a small platform raised about the stage level—a scene within a scene. The plot is merely a dainty and pleasing episode, with touches of comedy, but it serves its purpose well in giving Gluck scope for the display of his genius for melody in solos, duets and concerted numbers.

The leading roles were excellently taken by Irene Williams, Ethel Righter Wilson, Charles Massinger, Albert Mahler and Reinhold Schmidt, and there were incidental dances by Anna Duncan, beautifully done. The opera only goes to show how little it takes to make a successful stage piece provided the composer has real creative ability and artists of equal ability for its interpretation.

The great score of *Feuersnot* is altogether another matter. Where Gluck used the simplest means, Strauss used every asset of the modern theater and the modern orchestra. The work demands a huge chorus, and the chorus is almost constantly on the stage. Its part is extremely difficult and it was done magnificently. Mr. Smallens had evidently trained the chorus with great care, and whoever was responsible for its costuming and action succeeded in making it the semblance of a real body of Munich burghers as they might act under similar circumstances.

Strauss has never written anything more impressive than the choral parts of this opera. There are a few light moments when the music has a distinct folk character, but of these it is not necessary to speak. Set over against them is the reaction of the crowd to the events of the play: the attack of the heroine by the sorcerer; the quenching by the sorcerer of the fires, and the sudden darkness that ensues. Here is an expression of human emotions that few composers have even the technical facility to create, to say nothing of the inventive power that gives technic life, and makes it worth the possessing. In the expression of all these highly emotional sentiments Strauss was genuinely inspired, and in the dressing of his thoughts he spared none—neither orchestra player, nor chorister, nor conductor. He gives each one of them all that is humanly possible, and it is only fair and no more than simple justice to mete out to Mr. Smallens and his forces the highest of praise. There was not a moment of hesitation or uncertainty, not a moment when the interpretation was unworthy of the music, and the great composer who gave it to the world. The story centers about the custom of lighting fires on St. John's Eve.

In its unfolding the principal parts are allotted to Diemut, the beautiful heroine, and Kunrad, the sorcerer, who is in love with her. He kisses her publicly and she, in revenge for this indignity, pretends to be attracted by him, persuades him to attempt to reach her balcony by means of a basket suspended on a rope. She draws him up part way and leaves him dangling there, neither up nor down, while she makes fun of him and the crowd jeers him. (The Romeo and Juliet balcony scene with variations!)

He, being a sorcerer, and angry to boot, calls down darkness on the town, and maintains it until Diemut changes her mind and returns his love. There is, during this scene, a long piece of symphonic writing, the chorus standing silently and looking up toward the window of Diemut's apartment, while the fires in the background gradually begin to burn again and the lights in the houses and the sky gradually

grow brighter and brighter. Toward the end there is a brief love duet followed by a chorus of general rejoicing.

The part of Diemut was excellently done by Helen Stanley, whose beautiful voice and mature stage experience made possible an interpretation of rare merit and charm. Marcel Salinger was the sorcerer, Kunrad, and he sang the music with considerable vigor and suitable expression. Whether or not his makeup was that intended by Strauss and his librettist, Ernest von Wolzogen, is a little difficult to say.



EDNA RICHOLSON SOLLITT

who, after some years in Chicago, has returned to New York permanently. Last season was one of remarkable achievement for the pianist and this season she will appear in recital and with orchestra in New York and on tour. A new Ampico recording will be released the latter part of January. Mrs. Sollitt's teaching time is already well filled, and among her most interesting pupils are four who have come from Chicago to continue their study with her. Mrs. Sollitt's first New York appearance of the season will be at Town Hall on Tuesday afternoon, January 24.

He was a pale, cadaverous looking sort of a gentleman, extremely unattractive, made up very much as Schuetzenhof makes up for the role of Beckmesser in *Die Meistersinger*. Certainly a good deal of sorcery and persuasion would be necessary on his part to persuade a girl like the beautiful Diemut to accept his love. However, that may be part of the story. The other roles in this work are all of them small. They were capably taken by George Rasely, the

bailiff; Ruth Montague, Marguerite Barr and Mildred Faas, Diemut's playmates; Sigurd Nilssen, the burgomaster; (Continued on page 38)

NEW YORKERS SHOW A KEEN INTEREST IN NORMA

Metropolitan Again Jammed at Second Performance and Ponselle Is Wildly Applauded—La Forza, Tannhauser, Romeo and Juliette, Rosenkavalier and Faust Repeated—d'Aranyi Sunday Night Guest Soloist

The Ponselles who stand rows deep and shout Bravo in notes deep have a special sentimental twist when Miss Ponselle sings in Verdi's *La Forza del Destino*, for it was with Caruso and Scotti that she made her first Metropolitan bow in that opera some few years ago. One might almost conjure that the same sentiment flickers in Miss Ponselle's thoughts when she sings the role of Leonora. The finest warmth and feeling of which her voice is capable were evident in her performance on Monday night. A sincere emotion pulsed through her work, and it all made for a splendid performance.

Martinelli sang well as Don Alvaro, but at times he was a little strident, and his voice and motions were engaged in a toss up. The motions often won. Giuseppe Danise sang with his customary fine musical intelligence, and his voice is one of the most dependable and pleasing in the Metropolitan's list of baritones. In this he holds the place which Ezio Pinza captured a year ago in the basso ranks. Mr. Pinza sang the Abbot with sympathy, and his performance was indeed an artistic piece of work. Ina Bourskaya made a dashing Preziosilla, and she was in good voice. Vincenzo Bellezza conducted.

TANNHAUSER, NOVEMBER 30

A large and responsive audience heard the Tannhauser performance on November 30, the cast being headed by Maria Jeritza, a familiar Elisabeth, who charmed anew with her beauty and general delineation of the role. Rudolf Laubenthal, a thoroughly routinized artist, reappeared as Tannhauser, sharing honors with Mme. Jeritza. Clarence Whitehill was excellent as Wolfram, coming in for quite a demonstration after his big solo in the last act. Other roles were satisfactorily handled by Richard Mayr, George Meader, James Wolfe, Marion Telva (a rich voiced Venus), and Editha Fleischer. Bodanzky conducted.

NORMA, DECEMBER 1

Long lines, extending for blocks about the opera house, and an overfilled house inside, testified to the fact that thus far an old, neglected Italian opera whose tunes glided through the pipes of street organs in the early thirties, has been the outstanding success of the present season at the Metropolitan—truly a glowing tribute to the works of the composers of the nineteenth twenties. This was the thought in the minds of many at the second performance of Bellini's *Norma* on December 1.

Though it is true that this opera, in addition to possessing the melodious wealth of works of its class, is fraught with a dramatic power extremely rare in those same works, it seems more than likely that the cause of its astonishingly successful revival after a hibernation of many, many years is none other than America's own Rosa Ponselle, whose interpretation of the title role, vocally, dramatically and from every other standpoint, has stamped her as one of the very elect among the dramatic sopranos of today. Extraordinary vocal endowment, a fine musical intelligence, wealth of dramatic temperament and unflagging zeal and devotion to her art have combined to make the spectacular rise of this young artist inevitable; and there are (Continued on page 41)

TRANSATLANTIC TRAVELERS

(Ship News by the Special Musical Courier Quarantine Reporter)

New York, December 5.—Georges Baklanoff arrived aboard the Cunard liner *Aquitania* after a solid year of concerts abroad "in every possible and impossible town and country in Europe." To explain just where he meant, he named practically every known place on the map of Europe. From Warsaw, he said, he made the trip to Paris to sing one special performance for the visiting American Legionnaires. This was his forty-first trip across the Atlantic. When he makes nine more voyages, he declared, he intends to hold a golden jubilee and invite all the steamship companies to send presents. His season opens with the National Opera, Washington, then a two months' concert tour and another Atlantic

crossing to France for a season there. He hopes to return sooner, next time, he said.

H. B. Tremaine, president of the Aeolian Company, was also a passenger on the *Aquitania*, returning from a nine weeks' business trip to London. Radio is stimulating an interest in music all over the world, he declared. The reason, he said, is that the large mass of the public that heretofore has never attended concerts is fast acquiring a taste for music through hearing artists over the air. The immediate effect is that music schools everywhere have more applications from prospective pupils than can be handled, he said. (Continued on page 41)

A RAMBLE THROUGH OLD LONDON

By Clarence Lucas

When I left the spacious concert hall of the American Women's Club behind me and walked towards Hyde Park, I found myself humming a melody of Schumann which Marguerite Morgan had just played during her informal recital to the members of the club and a few invited guests. A three-cornered stone in the middle of the roadway near the Marble Arch brought to mind the notorious Tyburn gallows which once did its gruesome duty on the self-same site, and I felt a thrill of gratitude to think that mistaken music critics were not compelled to swing for their offences like political and religious offenders. But if ever a music critic deserved hanging, he was the man who said that the experiment of playing the cacophony of Schumann in London was not likely to be repeated. Another English critic said of Schumann's works that "the larger pieces are prolix and fragmentary, often cacophonous, full of anticlimaxes and queer progressions of harmony, rambling from one key to another, in the style of that redoubtable enemy of keys, Herr Wagner."

But why pick out the old critics of London? They all appear to be equally liable to err. I made up my mind to say nothing in this article which might serve as ridicule for the generations which are to follow. It is safer to review the past than to guess at the future. So I turned my face eastward and set out on my pilgrimage to a few of the old shrines in London where music and musical history were made in times past.

Handel could not recognize his house in Brooke street if he saw it now. It has been transformed into a shop. Only a red tablet high up above the pavement tells the passerby that Handel died there in 1759.

Around the corner, in Bond street, are to be seen all kinds of musical instruments and musical publications, together with a concert hall. But on this occasion, Sunday evening, November 6, 1927, I was not interested in modern music. I passed on into Saville Row and paused a moment before the residence of Sheridan—or "Sherry," as his friends called him. He began by being a dramatic genius and ended by becoming a drunken politician. His wife was the famous beauty, Elizabeth Linley, a singer of great repute and the daughter of the composer Linley who composed the well known song in *The School for Scandal*. The beautiful wife died young, and Sheridan gave free rein to his taste for alcohol. The old stone steps in Saville Row have often known his unsteady steps when he reeled home. Byron's description of a Sheridan party is worth repeating—"First, silent; then, talky; then, argumentative; then, disputatious; then, unintelligible; then, altogether; then, inarticulate; then—drunk."

Sir Joshua Reynolds has put on one of his inimitable canvases the beauty of the lovely Elizabeth Sheridan. She was the woman and the song of Sheridan's career, but not the wine.

The Regent street entrance of the Piccadilly Hotel stands on the site of the once famous St. James' Hall, which was the musical center of London for more than half a century. Perhaps I remember best of all my recollections of St. James' Hall a symphony concert conducted by Richter. During the interval I saw Arthur Nikisch go and introduce himself to Theodore Thomas. I can still see Thomas leaning down to catch the name, and then grasping with both hands the extended hand of Nikisch. Here, too, Liszt made his last appearance in London, in 1885, and even Regent street outside was packed with a cheering crowd.

Perhaps it was in this old hall that the critic heard the music of Schumann which displeased him. Well, both the hall and the critic are gone; only the music of Schumann remains. I was humming it in London nearly ninety years after it was condemned by the critic who escaped hanging on Tyburn gallows.

Shakespeare stands on his pedestal in Leicester Square, and his stone finger points to the line—"There is no darkness but ignorance." Behind the statue is the site of Newton's house which I well knew before it was pulled down. At Shakespeare's left still stands the studio where Reynolds painted nearly all of his great pictures. On his right was Hogarth's house; and in front of him is a bust of Hunter, who lived near by in Golden Square with his poetic wife who wrote the verses for Haydn's English songs, of which *My Mother Bids Me Bind My Hair* is known to everybody. Newton's house was afterwards the residence of the historian of music, Dr. Burney and his famous daughter Fanny. Here came P. E. Bach, Mozart, Haydn, Clementi as visitors. I imagined the burly old Dr. Johnson, the Cherubini of English literature, listening patiently to Burney playing the harpsichord. He tried to take an interest in music. His statue stands at the eastern end of the church yard in the Strand. I fancied I heard him exclaim to Boswell,—who had sung the praises of music to him—"Sir, I should never hear it if it made me such a fool!" What would Dr. Johnson think of Schumann's Symphonic Variations if he could not make head or tail of a harpsichord minuet? St. Martin-in-the-Fields did not detain me. The fields, which long have disappeared beneath the encroaching pavement of London, once contained the mortal remains of the noted beauty, Nell Gwynn, whose musical powers were perhaps small, though her enchanting loveliness has been the theme of many a ballad, song, and opera. In this church was married the Irish poet Thomas Moore, who wrote the words but not the music of the well known Moore's Irish Melodies.

The low, square tower of the gray and black Savoy Chapel called to mind much English history, but I remembered chiefly that Chaucer was married there in 1366. His references to music were not inspired by his wife, it seems. His married life was like "sweet bells jangled out of tune."

I spent five minutes in the Savage Club to exchange greetings with Mark Hambourg, who was setting out for South America when I was last in London. He told me that the President of Brazil is the only sovereign "who can play his own God Save the King on the piano." I learned also that the national anthem of Argentina takes fifteen minutes to perform, and that a small revolution was started when some enterprising musicians got together and cut it down to a paltry ten minutes. Whether this is gospel truth or not I cannot say. At any rate it is true according to the gospel of St. Mark Hambourg.

St. Paul's Cathedral is undergoing repair. "The evil that men do lives after them," says Shakespeare. King Charles

the Second proved that Shakespeare was right; for he denied Wren the money necessary for a solid foundation to the new cathedral. The evil has at last declared itself. But no amount of tinkering will ever make St. Paul's even a passably good building for music. The echoes are without end. All sound is confusion and a meaningless jumble inside Wren's greatest building. Yet Wren was a music student in his early days before he became an astronomer, a scientist, and lastly an architect.

In the crypt under the vast dome lies Arthur Sullivan with the original MSS. of his *Lost Chord* beside him in the tomb.

I was more stirred by the sight of ancient Watling street which runs eastward from St. Paul's to Cannon street. It is a fragment of what was the Roman road on which the legions marched to London eighteen centuries ago when England was a Roman province. The Æneators, with the tuba, the buccina, the lituus, and the cornu, marched in the van. Their almost barbaric music had the melody below and the accompaniment on top. About this period Cicero, writing to his friend Atticus, counsels him not to buy slaves from Britain on account of their ugliness and stupidity and their ineptitude to learn music. Watling street has also resounded with the squalling of the Roman bagpipe,—the tibia utricularis. But I heard only the tramping of a heavy policeman and the mouth organ of a coster playing a popular dance.

At the corner of Watling and Bread streets is a bust of Milton, who was born in Bread street in 1608. Milton's father was a composer whose anthems are still extant. The poet himself was amateur organist. He has left on record many praises of music. He says that students may find profit and "delight" in recreating and composing their traveled spirits with the solemn and divine harmonies of music heard or learned, either whilst the skilful organist plies his grave and fancied descant in lofty fugues, or the whole symphony with artful and unimaginable touches adorn and grace the well-studied chords of some choice composer," and so on, not to mention Schumann, of course, who came two centuries later. Milton's advice to college boys has not been followed. Many of them do not revel in fugues and the whole symphony. And who was the rhapsodist who imagined that Shakespeare must have seen the little golden-haired Milton playing in the street? Dates have an unpleasant way of knocking poetic fancies on the head. The Globe play-house was destroyed by fire before Milton was born. Why should Shakespeare pass through Bread street on his way to it? Shakespeare praised Dowland, and Milton lauded Lawes to the skies. Both of those composers were still unborn when Queen Anne Boleyn rode through these ancient streets on the thirty-first of May, 1533, from her

visit to the Tower of London to her coronation in the Abbey of Westminster.

Before I set out for the Tower, however, I turned aside to look again on the venerable Guildhall, built before Columbus was born, and still in service as a city hall. In 1848 the revolution in Paris drove Chopin to England. He was in wretched health. But when a dinner and a ball were given at the Guildhall to raise funds for needy Polish refugees, Chopin gave his services and played a few of his works for the guests. This was his last appearance in public. He returned to Paris and died next year. How strange, thought I, that the vicissitudes of fortune should lead this most un-English of composers to give his farewell recital in the antique city hall of London.

I returned to Cornhill, Gracechurch street, and Leadenhall, to picture in imagination the splendor of Queen Anne Boleyn's ride through London. Let Frode describe it:

"In an open space behind the constable there was seen approaching a white chariot, drawn by two palfreys in white damask which swept the ground, a golden canopy borne above it making music with silver bells; and in the chariot sat the beautiful occasion of all this glittering homage; fortune's plaything of the hour, the Queen of England,—queen at last,—borne along upon the waves of this sea of glory, breathing the perfumed incense of greatness which she had risked her fair name, her delicacy, her honor, her self-respect, to win; and she had won it. There she sat, dressed in white tissue robes, her fair hair flowing loose over her shoulders, and her temples circled with the light coronet of gold and diamonds, most beautiful, loveliest, most favored, perhaps, as she seemed at that hour, of all England's daughters."

On all sides were the cheering crowds, pageantry, revels, shows, fountains of wine, masks with Apollo and Caliope, and the other Muses holding lutes or harps. What a scene for Schumann's *Carneval*!

I reached Tower Hill shortly before midnight and stood for a few moments near the place of execution, which has been called the most melancholy spot in all England. With the great men of history who lost their heads here when the axe descended I am not at present concerned. It suits my purpose now to relate that the three musicians and dancers of the court, Norris, Brereton, and Mark Smeaton, were beheaded in 1536 on Tower Hill because of their improper relations with Anne Boleyn. Three days later the queen herself paid the penalty of her folly by losing her head. She was buried in the chapel in the Tower. She has been sleeping now for nearly four hundred years. Her frailty has long been pardoned and her beauty is still remembered. A bright moon bathed the old gray walls in pallid silver and romance, while I walked around the ancient Tower and over the modern bridge. I saw the shadows and the moonbeams resting softly on the roof that covers the remains of the beautiful Anne Boleyn, and Schumann's *Nachtstücke* came again into my mind. CLARENCE LUCAS

FUNDAMENTALS OF VIOLIN-PLAYING

By George Lehmann

THE LEFT THUMB

Many years ago—in 1898, to be precise—I published a little book which dealt with the principles of violin-playing. This book (my first) contained nothing revolutionary, nothing that I regarded as startling. It was simply a frank discussion of easily demonstrable truths which I had gathered from my own experience as a player and teacher, and from close observation of the work of eminent artists and virtuosi. The chief aims of this book were to clarify true principles of violin-playing, and to save struggling students much of the valuable time and physical strength which the majority waste so thoughtlessly in their daily studies.

To my utter amazement, this little book excited much comment in Berlin. Not favorable comment, but highly unflattering and wrathful criticism of the views I had expressed, more especially those related to the position of the left thumb. And these German reviewers, who idolized Joachim and worshipfully accepted everything he did on the general principle that "the king could do no wrong," scathingly remarked that had I had the good fortune to be familiar with Joachim's art I could not have entertained the theories that were expressed in my innocent little book. There, of course, they put both feet in it, shoes and all, for I was most intimately acquainted with Joachim's art and had studied with him at the old Hochschule on the Potsdamerstrasse.

True, I had never adopted the thumb-position which was generally accepted throughout Germany, by Joachim as well as by all lesser artists, but I had given it most serious consideration, and had satisfied myself that it was illogical and constituted an impediment in the development of left-hand technique. Some six or seven years thereafter appeared the Joachim-Moser "Violin Method," and a delighted world of students fairly devoured its contents. I, too, was deeply interested to learn what vital messages Joachim had penned for the guidance of a world of admirers, and, turning to the pages containing various photographic illustrations, I was more than astonished at the one illustrating the position of the left thumb. Indeed, I was dumbfounded. I rubbed my eyes several times, and gave my glasses the most thorough cleansing they had received in many a day. But there it was—practically and unmistakably a duplication of the left-thumb position shown in the line drawing in my own little book! And the text that accompanied this illustration only added to my astonishment, for it pronounced this to be the "normal" position of the thumb—the very term I had employed, and for which crime German reviewers of my book had pitilessly condemned me years before the publication of the Joachim-Moser "Method."

This position of the left thumb which, so many years ago, I strongly advocated and designated as "normal," I still regard as the only sensible one for all technical purposes. Nothing in my own practice and observation has lured me from my early convictions. These, in fact, have been strengthened, if that were possible, by pedagogical experi-

ence and the work of numerous artists which I have closely observed and analyzed in the passing years.

To the amateur whose ambition is confined to pleasurable familiarity with violin-playing, the question of whether the thumb should occupy a forward or backward position on the neck of the instrument is of little or no consequence; but for the serious and aspiring student this is an important question where left-hand technical development is concerned. But I must here emphasize that it is often difficult and even dangerous to attempt to acquire a low and backward position of the thumb if the player has, for many years, been accustomed to a forward and relatively high position. Any attempted change will affect purity of intonation for some time, and a radical change of the thumb-position will necessarily prove the source of many technical embarrassments until perseverance has established the new position as a firm physical habit. But where the novice is concerned, the position which I designate as "normal" always offers decided advantages, and its influence is felt in many ways on the long road that leads to high achievement.

Viewed even more or less superficially, the forward position of the thumb is self-condemnatory. It convicts itself the very moment the hand reaches the third position, because the shoulders of the violin obstruct all further progress into the higher positions. Forced to yield to physical requirements in all playing in the upper positions, the thumb here mutely acknowledges defeat and falls back sufficiently to enable the hand to ascend into the higher regions of the finger-board.

This is not what happens occasionally or to a few players only. It happens inevitably to every violinist whose thumb is placed opposite to, or even higher than, the first finger in the first position. And the higher the player ascends on the fingerboard the greater the necessity for the thumb to recede till, eventually, it is under, and far on the right of, the neck of the instrument.

Thus it will be seen that, in all cases where the thumb occupies a forward position, it is so quickly and effectually hampered that its recession is a physical requirement which must be recognized at last and is always inescapable.

On the other hand, when the thumb is placed in a backward position it enables the hand the utmost freedom in passing back and forth, either slowly or with the greatest rapidity from one position to another. Never does it obstruct the various movements of the hand, never is it forced to depart from principles of technique in accordance with which it should always function, and at all times and under all conditions it is a pliant, yielding member of the left hand.

Are such advantages unworthy of consideration? Is not the technique of the violin sufficiently difficult to master without increasing it by the adoption of methods that have nothing better than stubborn tradition to recommend them? And what, after all, is the origin of this tradition? Ignorance, if the truth be told—ignorance of physical principles in

(Continued on page 10)

BERLIOZ REQUIEM HAS TWO PARIS PERFORMANCES

Cecil Arden Sings—Harold Bauer Has Triumph in New Pleyel Hall—A Symphony by Tcherépnine, Junior, and Other Novelties

PARIS.—Is Berlioz becoming popular in France? Two years ago I wrote that the programs of Paris contained more music of Handel than of Berlioz-Handel, whom Berlioz could not abide!

The Requiem Mass of Berlioz has had several performances of late. Perhaps the most satisfactory was the Armistice Day performance in the church of Saint-Etienne-du-Mont, directed by Gabriel Pierné. There were 350 performers, including the Colonne orchestra and the Chorale Amicitia. The tenor solos were sung most impressively by G. Thill, of the Opéra. Strange to say, the acoustics of the church were admirable. The original full score calls for 16 kettledrums, 16 trombones, 16 trumpets, 4 tam-tams, 4 ophicleides, 2 tubas, 10 cymbals, 12 horns, 4 cornets, and enough stringed instruments to balance the brass. When every tone producer is going at once in a rather small church the hearer is apt to believe that Eternal Rest is a desirable condition. Requiem Acternam! This Berlioz show piece is certainly not religious in character. It is the reverse of the lion who was to roar like the sucking dove in A Midsummer Night's Dream. But Berlioz was a genius nevertheless. Who has beaten him on his own ground?

The same Requiem Mass was given recently in the large hall of the Trocadéro under the direction of Paul Le Flem.

CECIL ARDEN MAKES AUDIENCE HAPPY

Cecil Arden is one of those experienced artists to whom all styles of songs in all languages seem equally familiar. Her German songs by Brahms seemed the best vehicle for her art until she sang Tchaikowsky. By the time she had finished her French chansons I came to the conclusion that I did not know what to praise most. Her Italian songs had to be repeated, and the audience would not leave the building till she had added considerably to her negro spirituals. The Salle des Agriculteurs has seldom seen a happier audience.

ITURBI AND RUMMEL PLAY

José Iturbi is a pianist who is always sure of a public in Paris. His interpretations are always interesting. As an executant, however, he appears to be trying to play in a modern, broad free manner with an old school of technic. That fine finger work with the hand perfectly still, (like the clavicinists of another century), which is frequently seen in pupils of the Conservatoire, is hardly equal to the demands of the big works for the modern piano. Iturbi, however, has a large following here. The Spaniards consider him their own, in spite of his French training.

A modern pianist who has recently curbed a little of his impetuosity and over generous rubato, is Walter Rummel. His two recitals in the large Pleyel Hall were very well attended. His first recital was all Chopin, and his second consisted of the less happy selection of an all Liszt program. He has a beautiful tone quality and a superb technic. His programs are always different from other programs.

Youra Guller is a pianist in whom I have always seen something that stamped her as one of the few woman pianists of the day who had an important musical message to deliver to the world. Her performance of Beethoven's G major concerto with the Lamoureux Orchestra last Sunday was a fine blending of poetry and brilliancy. She was deservedly recalled many times to the platform.

KUBELIK FAILS TO DRAW

Kubelik, a name which once was magical in filling concert halls, can now be announced in Paris without much comment from press or public. The famous violinist of twenty years ago now plays too many of his own compositions to attract large audiences. A program of three movements from Bach, Paganini's Moto Perpetuo, and a concerto by Kubelik, is hardly strong enough to draw a great crowd into the Opéra. Kubelik's audience, nevertheless, would have delighted the heart of many a young recitalist.

Paul Robeson, baritone, and Lawrence Brown, tenor, attracted an enormous audience into the Salle Gaveau with their program of negro music exclusively. I believe that the duet recital is to be repeated, as there were so many who could not gain admission, and so many who wish to hear more of this kind of music. As Abraham Lincoln would have said:—"If this is the kind of music they like, they will like this kind of music." Robeson and Brown certainly understand the interpretation of negro spirituals.

CONSERVATOIRE ORCHESTRAL TO PLAY IN NEW HALL

The old and famous orchestra of the Conservatoire is to continue its long established concerts in the venerable hall of the Conservatoire. But, for the sake of others who cannot gain admission to the regular concerts, the orchestra has announced a series of popular afternoon concerts in the new Pleyel Hall, with its very much greater seating capacity. May the enterprise prosper.

The Roth quartet has proved its sterling merits on several occasions of late. The artists are all of the best quality,

and they rehearse sufficiently to play with perfect unity. I was not particularly fascinated with a program of Milhaud, Casella, Bartok, and with Mozart, which the quartet played in the Salle des Agriculteurs last Saturday evening. But quartet programs are inclined to grow monotonous at best. Cowper was right when he wrote that "Variety is the very spice of life." The beautiful tones of four fine stringed instruments become cloying after an hour or two.

HAROLD BAUER TRIUMPHS

Harold Bauer's recital in the great Pleyel Hall was a veritable triumph in the true sense of the word. He was cheered on every possible occasion, and compelled to add extra numbers at the end. The dance crowd in the artist's room afterwards gave his right hand more hard work than the recital had. I left the building at exactly a quarter to twelve, which is late for a piano recital.

I was particularly impressed with the deliberate tempo and genial delicacy with which Bauer played Bach's G minor gavot—a little piece which is often rattled off at the pace of Rossini's tarantella. In the Brahms sonata in F he was massive and dignified. To my mind he was best in Schumann. But why make comparisons in such a program and with such masterly interpretations. This was announced as the only recital. I am inclined to believe, however, that the success of the first recital will surely induce the managers to secure Bauer for another.

The new Pleyel Hall has already justified its construction. It is a delightful place to hear music in, and it is easy of access, being in the west end of Paris. The public for concerts has long ago moved away from the districts in which the old Pleyel Hall of Chopin stood. The hall of the Conservatoire is also a long way east today. But the crowning attraction of the new hall is its acoustical perfection.

CLARENCE LUCAS.

OPERATIC ECHOES ON CONCERT STAGE

There is a noticeable effort being made to give in concert music which was originally meant for the operatic stage, which, with a few changes, can be classed among novelties, since it is the first performance in recital. Among these fugitives from the stage can be mentioned the Impressions de Music Hall of Gabriel Pierné at the Concert, Colonne, given originally as a ballet at the Opéra. The work, shorn of its external effects, fully retained its charm, the orchestration was brilliant and the introduction of the jazz motives discreet. It is certain that the concert public was not as shocked by the daring venture as were the staid habitués of the Opéra.

At the Concerts Lamoureux, the Festin de l'Araignée by Albert Roussel, another ballet frequently given at the Opéra-Comique, found an appreciative concert audience.

La Naissance de la Lyre by Albert Roussel, first given at Opéra two years ago, also reappeared as a suite at the Con-

cert Lamoureux. The composer has constructed an ingenious set of six pieces, and it must be admitted that the work gained in concert form. The operatic version was tedious and poorly mounted.

A TCHEREPNINE, JUNIOR SYMPHONY

The most important of the novelties is a Symphony by Alexandre Tcherépnine, given at the Concerts Colonne. The work created the traditional riot in the audience, which divided sharply into two hostile groups, hissed and generally expressed its feelings according to Parisian usage. The work undoubtedly appealed to entirely novel musical principles. No trace was left of melody; only rhythm remained. Mathematics reign throughout the four movements. In the second part only the drums play to an accompaniment of cords struck with the sticks of the bows. In the third part there are duets between a horn and a trumpet, the cymbals and a clarinet, and finally a violin and a double bass. It can be said that this work was distinctly revolutionary and one which demands an education away from the melodic line to be really understood and appreciated.

AND OTHER NOVELTIES

The other works heard so far were much slighter. There were Quatre Mélodies by Marcel Dupré, given at the Concerts Lamoureux, dainty and exquisite webs of mezzotints, a fitting musical expression to the words. There were the Trois poèmes chorégraphiques by D. E. Inghelbrecht, given at the Concerts Colonne under the direction of the composer. The story is charming. A dancer sits in the midst of the artificial decorations and painted drops of the stage and dreams of nature and real scenery. She dreams of dancing to the birds in the midst of flowery fields, and when night comes, she listens to the song of the nightingale. And then as she leans over an old family album, it evokes some old waltzes and gay roundels. The work was enthusiastically received for its musicality, imagination and careful orchestration.

The Concerts Lamoureux also gave La Flûte du chevrier by Jean Poueigh, a composer who seeks his inspiration in the folk music of the Pyrenees. At the Concert Padeloup a new symphonic poem by André Lermite was given its first audition under the direction of Albert Wolff. The work is a serious attempt and shows technical mastery, but it just misses convincing the auditor.

Several effective new songs were added to the musician's list at Constantin Strosescu's concert at the Salle Gaveau. He sang Trois Pastorales by the young Rumanian composer, Filip Lazar, in which the use of the folk motif was most convincing, giving the singer a tremendous opportunity. Of the three songs, the last beginning, Oh Forêt, was the most beautiful.

Two songs by the young Spaniard, Ernesto Halffter, Dos Canciones, were also a welcome addition to the program. The first, La Coriza Blanca, was especially melodious and effective with an originality of theme that was quite refreshing. The second, La Nina que se va al Mar, made use of banal Spanish themes which are no longer acceptable to the habitual concert goer.

N. DE B.

MONTEUX BRINGS PELLEAS AND MELISANDE TO HOLLAND

A Triumph Against Odds—Klinder Scores in Bloch's Shelomo—Chaliapin Heard for First Time

AMSTERDAM.—Pelléas and Mélisande, which has just been given in Amsterdam under the auspices of the Wagner Society, not only surpassed all expectations but was in every respect a revelation. Moreover it was a triumph over the serious opposition which had been aroused against the Society's production of the work at all.

This French opera, perfectly performed, not only won the hearts of the most conservative Wagnerites, but took the Amsterdam public by storm; its production must be accounted one of the most important musical events in years. One felt the powerful leadership of the conductor, Pierre Monteux, in every detail; and to him was largely due the harmonious ensemble of orchestra and singers, the atmosphere and the beautiful tonal color of the work. The artists who sang the rôles were of Monteux's own choosing, and each formed a part of a perfect whole.

Charles Panzera was a poetic and vocally splendid Pelléas, whose acting was imbued with a thrilling restraint that rose to fiery intensity in his final scene. Yvonne Brothier was an ideal Mélisande, graceful and ethereal, with a melancholy note in her voice that won her particular sympathy. Hector Du Graune made a vigorous Golaud, Claire Croiza an attractive Genevieve, and Gustave Huberdeau a benevolent Arkel. The smaller parts were also ably filled and nothing was left to be desired either vocally or artistically. The scenery, which was made especially for this event by André Boll, was of great beauty and originality and assisted materially in the general success of the work.

HANS KINDLER PLAYS SCHELOMO

The program of the last Thursday orchestral concert in the Concertgebouw was unusually interesting. Monteux conducted the overture to Borodin's Prince Igor, followed by the same composer's unfinished symphony. The soloist of the evening was the cellist, Hans Kindler, who was tendered an ovation by his fellow countrymen on his return after an absence of some years. He played Bloch's Shelomo and Tchaikowsky's Rococo Variations, delighting his listeners

with his fine technic, warm tone and superior artistry. Monteux brought the evening to a brilliant close with three selections from Berlioz's Damnation of Faust.

At the following Sunday concert was heard another great soloist, Frieda Kwast-Hodapp, German pianist, who played Beethoven's third concerto. It would be hard to say when we have heard it so sublimely performed, with such perfect mastery of style and nobility of sentiment. Besides conducting the Freischütz overture, Monteux brought out an interesting novelty, Max Reger's Romantic Suite, the tremendous difficulties of which the orchestra surmounted with ease, under its brilliant leader.

The Rosé Quartet recently played to a large and enthusiastic audience works by Mozart, Reger and Beethoven. The famous four, who are going to America in the spring, delighted us once more with their superior musicianship, and with the mellow sonority of their tone.

CHALIAPIN'S AMSTERDAM DEBUT

Chaliapin's recent first appearance in Amsterdam aroused somewhat mixed sentiments. There was general regret that he was heard in concert instead of opera, for the stage is doubtless where this famous singer feels most at home. In fact, judging from his deportment the consensus of opinion was that he had mistaken the concert platform for an operatic stage, while his public directions to his accompanist and his acknowledgment of applause before the last bars of the piano part had been played were considered lapses of good taste for which even the beautiful voice over which Chaliapin is so complete a master, cannot compensate.

BERKOVA SAVES THE DAY

Frances Berkova, young American violinist, came at a moment's notice, a short time ago, to substitute for George Kulenkampf, who was unable to fill his engagement. This artist prevented general disappointment, for her tone was of supreme beauty, her interpretation musically tasteful and intelligent, and her program interesting.

K. S.

FOREIGN NEWS IN BRIEF

POES WRITES NEW CONCERTO

PARIS.—Paul Poes, well known pianist and composer, is now in Paris finishing a concerto in three parts, for piano and orchestra. He returns to the United States in January for a tour, and the novelty he will present to the American public will be this new work.

N. DE B.

HAROLD BAUER'S THREE CONCERTS IN BARCELONA

BARCELONA.—We cannot easily forget the three concerts recently given by Harold Bauer in Barcelona, the first of which he played alone, the second with orchestra under Casals' baton, and the last with Casals as a cellist. This pianist, so loved by the Barcelona public, preserves the same wonderful qualities of twenty-five years ago, which make him so formidable a rival for other artists of the keyboard. Moreover, his style is even nobler than before—expressive, correct and entirely free from affectation. He was rewarded with clamorous greetings by the

public, whose only regret is that the illustrious artist cannot come to us more frequently.

T. O. C.

TEATRO COSTANZI TO BE RENAMED

ROME.—The Teatro Costanzi, which has been undergoing alterations and will be reopened in February, will at the same time be re-christened Royal Opera House.

D. P.

LONDON TO HAVE COVENT GARDEN SEASON

LONDON.—There is to be a ten weeks' international opera season in Covent Garden next spring. Who is giving it, who the artists will be and of what the repertoire will consist are questions still shrouded in the deepest mystery but information is promised within the next few weeks.

M. S.

BIG PREPARATIONS FOR VIENNA'S SÄNGERFEST

VIENNA.—Fifty thousand visitors are expected for the great Sängersfest to be held at Vienna early next summer.

More than 15,000 have already enlisted for an excursion to the grave of Anton Bruckner, who is buried underneath the organ on which he so often played in the monastery of St. Florian, Austria.

P.

UTICA JUBILEE SINGERS ROUSE ENTHUSIASM IN BUDAPEST

BUDAPEST.—The new concert season opened with a great American success, that of the Utica Jubilee Singers, who made their debut in the largest concert hall of the city. The Auditorium was filled to capacity by an audience which was highly delighted with the works as well as the performers. The singers were applauded time and time again and many of the songs had to be repeated.

A. T.

TRISTAN AS A FRENCHMAN

PARIS.—A daring French composer, Charles Tournemiro, has just finished work on a score he entitles La Légende de Tristan et Iseult. It is the old Celtic version of the

(Continued on page 14)

Kalamazoo, Mich., Proud of Its Musical Advancement

KALAMAZOO, MICH.—A well-planned season of concerts and music study club activities is upholding Kalamazoo's reputation this year as the leading music center of Southern Michigan. Prominent among clubs are three well-known organizations all doing very worth-while work in the presentation of weekly classical programs; these are the Morning Musicales Society, Tuesday Music Club, and Afternoon Music Study Club. Presiding officers are: (Morning Musicales) Mrs. Edith Hacking, (Tuesday Afternoon Club) Mrs. George H. Hilliard, (Afternoon Music Study Club) Mrs. Olyer Biddle.

Artists who come to Kalamazoo invariably comment upon the beauty and acoustic qualities of the Central High School Auditorium. This auditorium, having a seating capacity of over 2600, has been in use since its construction about four years ago, not only as a meeting place for the actual school activities, but also as an appropriate center for musical events of the community. It is here that all Symphony orchestra concerts are held, also the Philharmonic series and other special musical events that are brought to the city.

Kalamazoo is likewise fortunate in having the talent and civic spirit to foster a growing symphony orchestra, now an ensemble of fifty-five musicians doing truly artistic work. The Kalamazoo Symphony Orchestra is beginning its seventh season, with George Buckley as conductor. Mr. Buckley very ably filled this position during the season of 1926-27, and is enthusiastic about the future of the orchestra. He has studied violin with the most famous masters of Europe, including Sevcik, Schradieck, and others. His special study in conducting under Albert Stoessel, conductor of the New York Oratorio Society, has especially fitted him for his successful work with the Kalamazoo Symphony Orchestra.

In increasing the number of players from about thirty members seven years ago to its present membership, it has been the aim of the management to foster a pride in the orchestra as a civic organization, and to this end leading musicians of the city have been encouraged to play in the ensemble. Also, the achievements of the orchestra have furnished a splendid incentive to the younger musicians to strive for a place with these players. Three notable violinists from outside have moved to Kalamazoo this year to join the orchestra: Mischa Livschutz, formerly with the New York Symphony, as concertmaster, and Herman Braun and C. Barille, formerly with the Chicago Symphony.

Mrs. H. M. Snow, president and business manager, has done excellent work in the organization and promotion of the orchestra. Harry B. Parker is vice-president, Christopher Overley, secretary, and Willis B. Burdick, treasurer. The orchestra's opening concert of the year's monthly series was given November 6 in the Central High School Auditorium, with Jurien Hoekstra, baritone, as soloist.

Under the joint auspices of the Kalamazoo board of education and the Philharmonic Central Concert Company, a course of five artists' concerts is being given in the High School auditorium. Marion Talley and the English Singers have been presented on this course this fall, and the artists to follow are Heifetz, Martinelli and Gieseking. Laura E. Tucker, local manager of the Philharmonic Concert Company, feels that an unusually fine course is being offered this year, and has been very efficient and courteous in her service to course patrons.

Classes in the public schools and music department of the Western State Teachers' College are beginning an interesting and active year. Kathryn Baxter, supervisor of public school music, in a recent interview outlined the work of the city schools, stressing music appreciation and instrumental work.

"We have tried with the instrumental work to serve each community with worth-while programs, talks on instruments and music appreciation lessons on the instruments," said Miss Baxter. "With the growth of this work a desire for orchestras has grown up in all the schools. Not every building has an orchestra, but the children have wanted them. We have orchestras in about two-thirds of the school buildings. Each section of the Junior High School, five in all, has its own orchestra as a regular part of the high

Coming Events Promise to Sustain City's Reputation as the Leading Music Center of Southern Michigan

school work. Piano lessons were started this year. A large group of children are greatly interested in this subject, and there are large classes in wind instruments. In addition to the school orchestras, each Junior High School has its own music clubs, taking up whatever is of interest to the group itself. Some clubs take charge of the chapel and assembly programs. In the high school we have boys' and girls' glee clubs and a large chorus meeting every day in the week, for which the same credit is given as for English or other regular academic subjects."

Miss Baxter stated that two schools are preparing for operettas, and that the High School will give an operetta in January, with general activities culminating in a Spring Festival.

Hermas Reva has charge of the violin classes, Carmalita Whittmer the piano department, and Cleo Fox is director of the band and orchestra department. Mr. Fox has a well

Tawney has charge of the music in the grades of the Teachers' College training school, Leoti Combs Britton of the high school. Outlying schools at Paw Paw, Richland and Portage offer additional facilities for the training of student teachers. The work at Paw Paw is under the direction of Anne Orcutt, band work A. B. Castle, and the training departments at Richland and Portage are directed by Mary Lois Clark. All graduates of the music department have opportunities for practice teaching under the supervision of these experienced instructors, doing practical work in both vocal and instrumental classes. H. Glenn Henderson, whose wide experience abroad and in this country amply fits him for this work, is head of the Teachers' College department of harmony, and Dorothea Sage Snyder teaches classes in fundamentals of music and voice culture.

The Western Teachers' College has well trained men's and women's glee clubs which not only provide music for college programs but also extend their activities beyond the campus into the high schools throughout the state. Going before these high schools to furnish programs of high grade classical music has proven to be a powerful influence in the improvement of the club's own work, and also stimulates the work in the high school.

Last spring the opera Martha was given by the Teachers' College music department, with the following students as soloists: Mildred Wotring (Lady Harriet), Joy Doolittle (Nancy), Milo Pomeroy (Lionel), Olin Bowen (Plunkett), Martin Hofman (Tristram). The scenery was made by the art department, the costumes in charge of the home economics department. Another opera is to be given this year. A popular trio of girls' voices which has sung before state conventions and civic gatherings is made up of the following students of the department: Maxine Fessenden, soprano; Marguerite May, mezzo; Marion Kinch, contralto; Elizabeth Hutchens, accompanist.

At a very low admission cost the students are privileged to hear an artists' course of three concerts, brought to Kalamazoo by the Teachers' College. The course began with Arthur Kraft, and the other artists are to be Alma Peterson and the Steindel Trio; Isidor Berger, violinist; Moissaye Boguslawski, pianist, and Bruno Steindel, cellist.

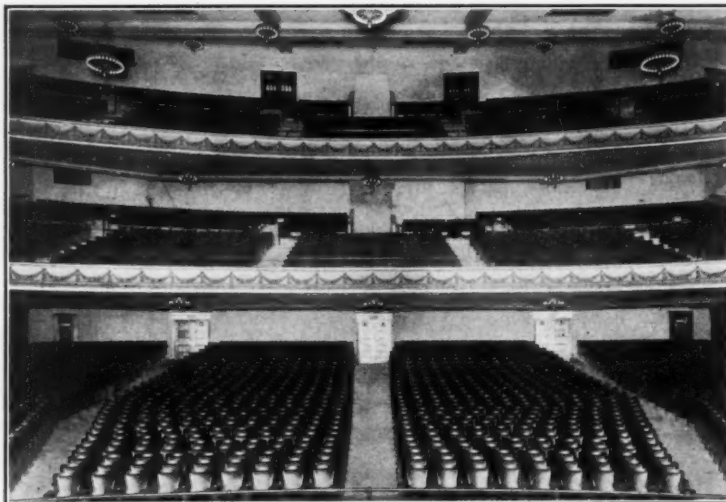
M. J. R.

Critical Comment for Charles Stratton

Charles Stratton, tenor, appeared as soloist with the Nashville, Tenn., Symphony Orchestra, and the following excerpt is taken from a review by George Pullen Jackson in the Nashville Banner: "It was a great treat to hear this 'famous son' of middle Tennessee, grown to high artistic stature through his own merit and returning to his native heath to receive the ovations that were his yesterday. In the east he is called the 'Ninth Symphony Tenor' for his twenty-one singings of solo parts in that Beethoven masterpiece. From my hearing of Sunday afternoon I should like to dub him an excellent interpreter of Wagner and an ideal lieder singer. It is Mr. Stratton's rich, not overvibrant, solid, delicate-to-power and carrying-through qualities which made him so successful in the sustained melodic sentences of the young Wagner."

Following a recital by the singer in Fond Du Lac, Wis., the Commonwealth Reporter of that city said that he "has a spontaneous gift of song. His program was a worthy one giving ample opportunity to reveal a voice of genuinely real beauty, a mastership of interpretation, and the understanding of the true artist. Mr. Stratton won his audience completely with his opening group of old English songs which he sang with telling simplicity and a grateful perfection of phrasing. . . . 'The Negro spirituals arranged for Mr. Stratton by Charles Manney made an outstanding impression and proved the singer to be exceedingly erudite in the spiritual power of song."

The Oshkosh, Wis., Daily Northwestern, stated, following the tenor's appearance in that city, that "he left the feeling that a truly great artist had been heard. . . . From the opening group . . . to his closing numbers, Mr. Stratton held the rapt attention of the audience, which filled the church to its capacity."



AUDITORIUM OF THE CENTRAL HIGH SCHOOL, KALAMAZOO, MICH.

balanced high school orchestra of forty-five members, and a band of fifty pieces.

Miss Baxter, supervisor, is now carrying on her fourth year of successful work in Kalamazoo. She has given generously of her time and specialized knowledge in her field of music appreciation in lectures before clubs of the city and in supporting Kalamazoo's music activities. Formerly in the Grand Rapids schools, supervisor of music in the Springfield, Ill., public schools, and having served in the educational department of the Victor Talking Machine Company, Miss Baxter has had much interesting experience.

The music department of the Western State Teachers' College, under the direction of Harper C. Maybee, has anticipated and kept in advance of the demand for better and greater things in public school music. Coming to Kalamazoo from Mount Pleasant Normal about eighteen years ago, Mr. Maybee has been an active leader in developing in Kalamazoo an appreciation of the best in music, and through his sincere interest in the promotion of community activities has brought to the city many great artists, as well as assisting to build up a well developed musical background of much importance to music students in the Teachers' College and other schools. The teachers' courses in music have been lengthened from two to three and four years, making it possible to receive a B. S. degree with music the major subject. George Amos, formerly in the public schools of Grand Rapids, is director of the instrumental department, having among his organizations a uniformed band of sixty pieces and an orchestra of fifty-five. Thelma Hootman



HARPER C. MAYBEE,
head of the music department of Western
State Teachers' College, Kalamazoo, Mich.



KATHRYN BAXTER,
supervisor of music of the Kalamazoo City
Schools. (H. A. Young photo)



LAURA E. TUCKER,
local manager of the Kalamazoo Phil-
harmonic concerts.



GEORGE BUCKLEY,
conductor of the Kalamazoo Symphony
Orchestra.

BERLIN HEARS PELLEAS AND MELISANDE FOR FIRST TIME IN TWENTY YEARS

Fine Performance Under Bruno Walter—Klemperer Makes Berlin Operatic Debut—Schnabel Presides at Modernist Debate—Jazz à la Ravel and Other Novelties—Provincial News

BERLIN.—The outstanding musical event here, during the first half of November, was Bruno Walter's presentation of *Pelléas et Mélisande*. Its first performance in Berlin took place about twenty years ago, when it was looked upon as a sensational curiosity rather than a work of art, and altogether too problematic for every-day consumption. So it quickly disappeared, not to be heard again until 1927.

Today *Pelléas* and *Mélisande*, far from being sensational, appears almost old-fashioned but just for these reasons the artistic qualities of Debussy's music are more clearly apparent because our judgment is dispassionate and impartial. We clearly recognize the intrinsic musical value of the score and its irresistible tonal fascination but also its limitations and shortcomings.

The performance was beyond reproach truly masterly in every detail for which Bruno Walter was responsible, while a first-rate cast of singers made the vocal and histrionic part of the production perfectly homogeneous with the delicate and sensitive orchestral playing. Lotte Schöne as *Mélisande*, and the newly engaged tenor, Hans Fidesser as *Pelléas*, gave touching and musically finished interpretations of the unhappy lovers. Ludwig Hofmann was most impressive and characteristic as Golaud, and Eduard Kandl played the old King Arkel with realistic art. Scenic decorations by Ludwig Kainer were—in part at least—of extraordinary beauty and character.

KLEMPERER MAKES BERLIN OPERATIC DEBUT

At the Staatsoper (housed in the Kroll Theater during the reconstruction of the older house) the season's sensation has been Otto Klemperer's production of *Fidelio*, which was the occasion of this conductor's operatic debut in Berlin.

His interpretation of Beethoven's masterpiece was original and striking in the highest degree. Its dominant characteristics were simplicity, directness, and elementary vehemence of emotion. These made for a severity of style in the performance, which laid bare the extremes in Beethoven's emotional expression, disdaining the customary softening of the roughness of Beethoven's genius.

It is an open question whether Klemperer did not go too far in this direction. But it is certain that he achieved climaxes of an elementary power beyond anything I have ever experienced. This was particularly true of the dramatic scenes in the second act and in the finale which became a symphony of jubilant joy almost overwhelming in its effect. There was also extraordinary precision, sharpness, and clarity in the ensemble of solo singers as well as in the amazingly powerful chorus. It is a pity, that Rose Pauly (a new name to Berlin) as Leonore, does not possess a voice equal in beauty and cultivation to her eminent histrionic talents.

The scenic decorations by Ewald Dülberg underlined the tendency towards extreme simplicity, by merely indicating the essential properties. Striking effects were obtained by linear perspective and lighting. In the grouping of the masses on the stage, in the rhythmical, energetic motion of the chorus, one could recognize the influence of Russian contemporary scenic art, as portrayed in some of the Russian film dramas. No doubt Klemperer's *Fidelio*, so full of revolutionary spirit, will cause much discussion and certainly adverse criticism. But it is equally certain that Klemperer's artistry will inaugurate a new era of opera production in Berlin.

Considerable disorder has been caused by Klemperer's introduction of a second operatic ensemble before the old opera house in Unter den Linden is ready to house the first. As a result, Erich Kleiber, who recently returned from his South American tour, has to remain somewhat in the background this season. So far he has conducted a performance of *Figaro* and an all-Mozart symphony concert, at which Alma Moodie played the A major violin concerto. On both occasions Kleiber's work showed

the admirable finish and refinement which are characteristic of his Mozart performances.

A COMEDY FOR ORCHESTRA

Furtwängler's third Philharmonic concert was the occasion of the first performance of Ernst Toch's new *Comedy for Orchestra*, op. 42. This "comedy," as behoves the year 1927, is of course a very grotesque affair, of which Stravinsky is by no means innocent. Nevertheless Toch's fine workmanship, his cleverness, and the suavity of his style, proved sufficiently powerful to hold unflinching attention, and considering the brilliant effect and the burlesque humor of the score, one may safely predict for it international success for several seasons to come. Gieseking was the soloist of the concert, and played Mozart's piano concerto in C major with his usual nimbleness and delicacy, which, ravishing though they are, were here carried a little too far, considering the nature of Mozart's music. Furtwängler's art was preeminent, chiefly in Tchaikovsky's fifth symphony, which was given an exciting, grandiose performance.

MORE TCHAIKOVSKY

At Bruno Walter's second symphony concert musical interest centered in Mozart's G minor symphony, interpreted with this conductor's characteristic emotional intensity and profound reverence for the true Mozart style. The almost indispensable tribute to modern music consisted of Ravel's Spanish rhapsody, an early work of the French master, and not one of his best. It is more the highest type of refined impressionistic folk-tune arrangement than an inspired composition. Vladimir Horowitz was the soloist, and played Tchaikovsky's too familiar piano concerto with a virtuosity and perfect finish that excited the crowd of listeners to enthusiastic outbursts of acclamation.

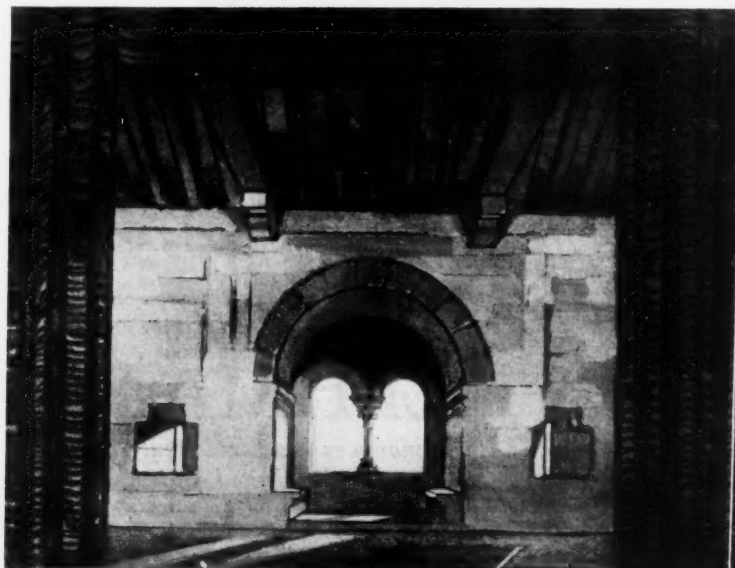
Heinz Unger's second concert had a Russian program, starting with Prokofiev's brilliant and effective *Scythian Suite*, op. 20 and closing with Tchaikovsky's *Pathetic Symphony*, conducted with an impetuous passion which, however, did not preclude careful attention to details. Meta Seinemeyer of the Dresden Opera, sang arias by Rimsky-Korsakoff and Moussorgsky with a finely resonant voice.

The Prague male chorus, "*Smetana*," certainly belongs to the most excellent organizations of its kind. The splendid training of the men's voices, their fine ensemble and interesting program made their concert a great success. Prof. Spilka, their eminent conductor, may be justly proud of his achievement, while the choral compositions by Novak, Ostrcil and Axman, performed on this occasion, are a valuable addition to the literature for male chorus, which abounds in worthless sentimental stuff.

PELLEAS AND MELISANDE AT AMSTERDAM



THE CASTLE, SHOWING MELISANDE'S WINDOW



THE HALL IN GOLAUD'S CASTLE



Settings by Andre Boll

THE SUBTERRANEAN TARN

SCHNABEL PRESIDES AT MODERNIST DEBATE

The Berlin section of the International Society for Contemporary Music has had its first meeting, presided over by Artur Schnabel, who has been elected president for the coming term. A novel feature of the occasion was the complete absence of modern music, although the purpose of the meeting was a debate on the subject of Modern Music and Musical Education. Authorities like Dr. Hans Mersmann, Dr. Heinrich Jacobi, Prof. Schünemann, director of the Berlin High School for Music, and Prof. Fritz Jöde delivered interesting speeches, entering into a vivid discussion, in which vastly different views found expression. It would be superfluous to say that no agreement was reached, but at least the complexity and importance of the problem was brought to realization.

JAZZ À LA RAVEL AND OTHER NOVELTIES

Modern compositions exclusively were heard in a recent recital given by Joseph Wolfsthal, concert master of the State Orchestra, and Karol Szefer, a pianist of unusual attainments. The novelty of the program was Ravel's new violin sonata, which is to be a special feature of the composer's American tour in 1928. What with its copious ingredients of jazz, especially in the slow movement, entitled *Blues*, it seems to have been expressly written as a compliment to American musicians. It is written, of course, with all the refinement and skill characteristic of Ravel's art, and it is pleasant to listen to. Its musical weight, however, does not seem to portend a long life. It was played in a most polished manner by the excellent artists. The other program numbers were Hindemith's early violin sonata in D major, op. 11, which shows hardly any traces of the composer's later revolutionary tendencies, and Stravinsky's *Pergolesi suite*, in his own very effective and original version for violin and piano.

Bruno Eisner, one of the most esteemed of Berlin's resident pianists, gave us, in his recital, the first hearing of a new piano sonata by Karol Rathaus, a well accredited young Polish composer, also living in Berlin. Like Rathaus' music in general, this sonata is more cerebral than emotional. It is a highly creditable piece of work in the modern style, with its mastery of the present-day idiom, its interesting and effective use of the modern vocabulary, its logical construction and energy of rhythm. All these valuable details, however, cannot suffice for the lack of emotional intensity of melodic invention. Eisner played the difficult work with great pianistic power, but in Liszt's B minor sonata he rose to a splendid manifestation of pianistic art.

Adolf Watermann, a Dutch pianist and composer, recently presented a whole program of his own new compositions, with the assistance of Heins Jolles, (piano), Joy MacArden (soprano) and Joseph Wolfsthal (violin and viola). Piano pieces, a violin and a viola sonata and several songs showed a nature musicianship, a skilled hand in writing and a cultivated taste, without however giving the impression of an individual art beyond the ordinary.

REPENTANCE DE LUXE

For years all endeavors to secure the great Chaliapin as a guest in our opera houses have been frustrated by the singer's enormous financial demands, which are far beyond the limited means of our official opera houses. Finally a private impresario succeeded in bringing Chaliapin before the Berlin public, not in opera, it is true, but in a program of serious concert music, given on "Busstag," the Day of Repentance, which is a German national holiday. Together with the two other celebrities of the operatic stage, Lotte Lehmann and Jan Kiepura, in a recital lasting over three hours, he attracted crowds of listeners who waxed enthusiastic over the extraordinary artistic treat offered them in exchange for unusually expensive tickets.

AN ITINERANT CHAMBER OPERA

A Wander-Kammeroper (travelling chamber opera) has been founded in Berlin, for the purpose of giving opera on a small scale in towns where performances of grand opera would be impossible. Reports from Silesia and other Polish provinces testify to the success of this company, which set out on its first journey with a repertoire of two little works. One of these, *Der verliebte Gesangsmeister*, amply draws on Pergolesi's opera, *Il maestro di musica*,

(Continued on page 53)

FINE SCHOOL MUSIC COURSE AT BUSH CONSERVATORY



Kubey-Rosenblatt Photo

As Laura in premiere of
Der Ring des Polykrates

IRENE WILLIAMS

Soprano

As Micaela in Carmen
with Philadelphia Civic Opera Co.
November 17

Philadelphia Inquirer—

Quite the best member of the cast was Irene Williams as Micaela. Charming in appearance with requisite naivete, she essayed the always gracious music of the village maiden with unflinching accuracy of pitch and pleasing tonal timbre.

Philadelphia Evening Public Ledger—

Ovation for Irene Williams. Miss Williams, as Micaela, received one of the greatest ovations of the evening after the beautiful romance of the third act.

Philadelphia Evening Bulletin—

Irene Williams again sang Micaela fluently, doing the famous aria so well, especially in her use of her high tones, that the applause indicated desire for a repetition that was not forthcoming.

As soloist with
Associated Glee Clubs
Philadelphia, November 16

Philadelphia Record—

The outstanding feature of the concert was the solo work of Irene Williams, soprano, who was recalled time and again for her fine rendition of such numbers as "A Dream" by Grieg; "Non Mi Dir" by Mozart and "Meine Liebe Ist Grün" by Brahms.

Address—15 West 74th Street
New York City

Telephone—Trafalgar 3398

An America singing, guarded from the perils of jazz by childhood association with good music, is the aim of the school music movement in this country, according to Lyra-vine Votaw, head of the school music department of Bush Conservatory, Chicago.

The development of successful methods of teaching music, both vocal and instrumental, to public school children in group study, and the stimulating effect of good music received by the child at his most impressionable stage, make it inevitable that the United States shall become a musical nation.

This is not in the future, by any means. It is here and is happening now. The young people who graduated from high school last June—those who will make their start in life next summer—these are the creditable product of the American idea in school music, which makes music as much a part of the course as Virgil and trigonometry. These are the ones who have added a musical background to their lives, of more daily use than Virgil and trigonometry in their cultural growth, in their better citizenship. These young people are the audiences of the next ten and twenty years, to whom the great artists shall sing and play; they are the music teachers and professionals of the future. And they number each year not hundreds or thousands, but hundreds of thousands.

"It is a reality that staggers the imagination," said Miss Votaw in her Bush Conservatory studio the other day at the close of a demonstration class. "We are reaping now the result of the foresight of the State boards of education, and above all of the National Conference of Music Supervisors, which has been the guiding force of the remarkable development of the school music profession in the last decade. There are no back numbers in this profession—the pace is too keen. Almost every year, every month, sees some new and valuable idea or principle that helps forward the work of all of us."

"How is this professional co-ordination accomplished?" "Through the Supervisor's National Conference, which by the way, is coming here to Chicago for its biennial convention next April. It has been developed into a great national influence by such men as Peter Dykema, of Columbia University; George Oscar Bowen, now President of the Conference; Joseph Maddy of Ann Arbor, and many others. The development of the text-books, to reflect the new ideas, too, has been a wonderful help and these editors have done a great service toward making America musical."

Demonstration work in a first-year class in methods at the Bush school music department proved an illuminating half-hour to an inquiring reporter, who belonged to the "older school" of present-day musicians. Here was certainly a new method of imparting musical information!

The subject of the lesson was the application of syllables to a familiar melody. A young girl arose from her seat and facing the class sang a little song with the syllable "Lu." As we wondered at her performance, there came a

quick transition of the young people in the class from student-teachers to school children. Even Miss Votaw took her role with zest and the young teacher assumed charge of the class with complete composure.

The class-room, under Miss Votaw's careful direction, becomes a laboratory of child psychology and of class-room method. It is easy to see how the transition of these pupil-teachers from class-room to school-room is simple and natural. Perhaps that explains the universal success of the Bush school music graduates. At any rate, it brings conviction to the listener. Such training is a stiff test of personality and poise and in the affairs of life and art that is what counts.

On the walls of the class-room are pictures of orchestral instruments—violin, viola, cello, the wood-winds, the brasses, tympani, part of the equipment of the orchestral conducting classes. A Victrola stands on the platform, awaiting the Appreciation class later in the day. A collection of fine colored prints is at hand (more material of the Appreciation work), or again, there is a fascinating group of colored pictures of national peasant costumes, to visualize the folk-song study.

"We seek to co-relate the arts, music, literature, painting and sculpture," explains Miss Votaw. "This is a cardinal principle of all modern school music pedagogy. We appeal to the child's impressions to get his attention and interest. The more senses we appeal to, the stronger the impression. Eye, ear and emotion, all help us. Because of these correlated sense-impressions, we have a stronger association and a stronger initiative. Hence the child becomes more independent and capable in his music expression."

Here was food for thought for the average music teacher. Not sugar-coated teaching, but sound psychology, applicable alike to young and old. And especially good for the pupils of that "difficult age" dreaded by all teachers. One wonders which is traveling faster—the standard teacher who struggles for a living (sometime) from his art in the older ways, or the modern music teacher, who takes a tip from the class-room and links up his art with the pupil's interest.

The building up of a modern school music department at Bush Conservatory is one of the constructive policies of President Edgar Nelson, which has served to emphasize his educational leadership. Under the direction of Miss Votaw, the sound and progressive principles of this newest of the musical professions have been built into a course of training that fits the graduate for success in his field. Fads have been discarded and instead have come courses that are in line with the highest requirements of the State Boards. A four year course leads to the degree of Bachelor of School Music.

The graduates are found in responsible positions throughout the United States, each one contributing something toward that vast undertaking of making America musical.

A. K. C.

FUNDAMENTALS OF VIOLIN PLAYING

(Continued from page 6)

violin-playing, which long prevailed and was widely promulgated. Traditions of this kind crumble before intelligent reasoning and investigation. Throughout decades, or even generations, such traditions are thoughtlessly and piously accepted, but they haven't the strength of truth and fact successfully to resist the attacks of reason and practical experience.

That so senseless a tradition could so long have found violinists whose faith could not be shaken or destroyed is remarkable when we think of the great players who, either deliberately or unconsciously, ignored it and set an example to the thinking world of violinists. Foremost among these violinists was Nicolo Paganini, who, from all we have learned of his art, and from pictorial evidence extant, employed the thumb in a backward and extremely low position. A technician of his extraordinary qualities could never have chosen the thumb-position blindly accepted by players who bow to tradition unquestioningly; and regardless of whether his choice was the result of careful experiment, or whether his genius for violin-technic unerringly led to his adoption of what was most natural and logical, the fact remains that the example he set is not lightly to be ignored by the present generation of violinists.

But Paganini was only one of a number of masters of technic who disregarded tradition and happily avoided the disadvantages of a forward position of the thumb. In most cases with which I am personally familiar, however, little or no thought whatever was given to this question. These players simply followed a natural physical inclination, and without weighing the merits or disadvantages of either position, they formed the habit, early in life, of placing the thumb where, it seemed to them, most helpful in mastering technical difficulties. In one instance, at least, I was furnished with indisputable evidence that this was actually the case. This experience was literally as I am about to relate it.

I was discussing technical questions, some years ago, with a violinist of international reputation. The question of what might be regarded as a normal thumb-position arose during the course of our conversation, and, quite abruptly, I asked this artist where he placed his thumb when playing in the first position. The unexpected question seemed to bewilder him. At any rate, he seemed at a loss to make a definite statement of any kind. But quickly realizing the absurdity of being unable to answer so simple a question, he laughingly exclaimed, "just wait a moment and I'll find out." And picking up his violin he played a passage in the first position, ending it with the remark, "that is where I have always placed my thumb."

I glanced at his sensitive and powerful hand and, to my great satisfaction, saw that he was unconsciously an exponent of the backward position of the thumb.

(To be continued)

The National Opera Club Season

The December 8 Presidents Day of the National Opera Club, with Mrs. Edgar Stillman Kelley as chief honor guest, will be followed, December 14, by a matinee performance of Aida, at the Metropolitan Opera House, under

the auspices of the club; it will constitute the annual Benefit Matinee of the Club.

S. Wesley Sears Directs Successful Chorus

The Friday Chamber Musical Society of Trenton, N. J., gave the opening concert of its third season, assisted by a chorus of forty voices, picked, trained and conducted by S. Wesley Sears, organist and choirmaster of St. James Episcopal Church, Philadelphia. According to the Trenton Evening Times, it was "a notable concert. The Ensemble played admirably as usual, and the chorus... did beautiful work in five or six well-chosen numbers. . . . The chorus was perfectly balanced, and its members were especially selected for this purpose. . . . Dusk of Night, by Arkhangel-sky, was sung unaccompanied, and revealed what the chorus could do in more difficult and serious pieces than appeared on their program last night. The staccato, string-like accompaniment of the basses. . . was very creditably done indeed. . . . Mr. Sears had trained his chorus excellently, and their numbers were all given with a precision, a polish and finish that are often lacking in chorus work. Mr. Sears has been the coach for the Ensemble since its organization three years ago, and is one of Philadelphia's most distinguished musicians."

The Trenton State Gazette said that "the chorus sang with zest and showed the results of the careful training of S. Wesley Sears. . . . by its performance, it can take its place in the front ranks of Trenton's choral organizations. One thing it is to be complimented on is its diction. But seldom were the words slurred or sung muddily."

Ziegfeld Engages Estelle Lieblich Singers

Florenz Ziegfeld engaged a group of eight Estelle Lieblich Singers for the Marilyn Miller operetta, Rosalie, which opened December 7 in Boston. The members of the group are the Misses Berne, Patterson, O'Connell, Witmar, Goodman, Williams, Danker and O'Moore.

Caroline Sumner's Song on Program

Eva Emmett Wycoff, of the Girvin Institute of Musical and Allied Arts, Kimball Hall, Chicago, recently presented Ruth Jonsson, soprano, and Milton Preves in recital. Hope On, by Caroline L. Sumner, was one of the successful numbers on the program.

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An Excerpt from the Christian Science Monitor

"One way of thinking, the piano is an instrument, and pianists are players. Another way, the piano is a book of the head and the heart; and pianists are its expositors, each favoring a particular aspect of it.

"One group, that is to say, views it as a disclosure of sentiment; a second, as a historic record; a third, as a compendium of speed calculations; a fourth, as a folio of designs; and a fifth, as a traveler's guide to new realms, whether of emotion, fact, mechanism or form, matters not.

"Many a man and many a woman might even lay claim to an understanding of what all five are driving at. In all likelihood, Mr. Hofmann could."



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MME. ISABELLE VENGEROVA, a pupil of Leschetizky, won prominence in Europe as a concert pianist, and for eleven years was Professor of Pianoforte at the National Conservatory of Music, Petrograd.



DAVID SAPERTON

DAVID SAPERTON, a follower of Busoni and Godowsky, combines a concert career with extensive teaching activities.

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"TRIUMPH"*San Francisco Bulletin***"INCOMPARABLE"***Los Angeles Times***"VIOLIN WIZARD"***San Diego Tribune***"GIVEN GREAT OVATION"***San Francisco Chronicle***"BIG AUDIENCE DELIGHTED"***San Francisco News***"WON THE CROWDED AUDITORIUM"***Los Angeles Record***"CAPACITY AUDIENCE - - - CROWDED HOUSE"***San Francisco Chronicle***"MASTER OF TONE - - - WIZARD OF TECHNIQUE"***Los Angeles Record*

After an absence of two years

HEIFETZ

RETURNS FOR AMERICAN TOUR

Comments on First Appearances at San Francisco, Los Angeles and San Diego

San Francisco News

October 17, 1927

By Arthur S. Garbett

Jascha Heifetz crammed the Columbia Theater to capacity with his violin recital on Sunday afternoon, and his brilliant performance was of peculiar interest to one who heard him play ten years ago, but has not heard him since. . . .

Heifetz today has found himself. He has earned a place among the foremost artists, playing with a sincerity that amounts to consecrated devotion. Austere as ever, he seems to be playing to some one a long way off rather than the

audience in front of him, but he flames at times with an impassioned ardor all the more devouring because it is restrained by a keen musical intelligence and sense of proportion.

San Francisco Examiner

October 17, 1927

By Redfern Mason

Every number in the program revealed a more mature Heifetz than the one who used to hold us spellbound with his sheer dexterity. His art today is of a

refined and spiritual emotionalism. His fiddle has not the tragic ring of the epic violinists; but he can sublimate the feelings of ordinary mortals into beautiful song. That makes him the mentor of a huge and grateful public.

San Francisco Chronicle

October 17, 1927

By Alexander Fried

If the recital of Jascha Heifetz, violinist extraordinary, in the Columbia Theater yesterday afternoon may be

taken as augury, the procession of concerts to come this winter will be brilliantly interesting. A capacity audience crowded the house, dividing its sentiments between appreciation of Heifetz's astounding mastery of his instrument and satisfaction in the opportunity to hear music in pleasant surroundings.

Heifetz remains principally the virtuoso. Of course he is a fine artist, one who can move his hearers with rare expressive beauty. First of all, however, he goes down in history as a man with thrilling control of a musical technique. He makes craftsmanship an art.

OPENS EASTERN TOUR

NEW YORK Recital, Carnegie Hall, January 4**BOSTON Recital, Symphony Hall, January 8**

**San Francisco Bulletin**

October 17, 1927

By Mollie Merrick

The audience that cheered Jascha Heifetz at the conclusion of his concert at the Columbia Theater yesterday afternoon knows a great deal more about music than they did three years ago when this artist played here last. Therefore their ovation was of far greater significance, for San Francisco is progressing in musical taste and comprehension at an incredible rate.

San Francisco Call

October 17, 1927

By Charles Woodman

After ten years' success in this country as a violin virtuoso and a world tour that has accentuated his greatness, Jascha Heifetz returned here yesterday to be welcomed by the largest crowd of musicians and music lovers that could be packed into the Columbia Theater, where he demonstrated that he has grown in depth and breadth musically as well as in stature, and, his hearers proclaimed, in greater favor.

Los Angeles Herald

October 21, 1927

By Carl Bronson

Jascha Heifetz, violinist extraordinary, opened the regular L. E. Behymer Philharmonic course last night at Phil-

harmonic Auditorium, and stirred the great theater into throbs and thrills. Violin magic is the most appropriate definition for what this master musician accomplishes, and yet, this time he demonstrated that he had stepped forward into an extension of the former Heifetz and added the fires of soul to what he already possessed.

Los Angeles Express

October 21, 1927

By Bruno David Ussher

Perhaps not a startling repertoire at the first glance, but Heifetz coined it in purest musicality, if not in his former impeccable mintage. However, the musical numismatists of last night preferred the Russian violinist, for, if memory does not fail me, he has never scored so "howling" a success as yesterday at Philharmonic Auditorium.

Los Angeles Examiner

October 21, 1927

By Patterson Greene

The eminent violinist drew a crowd which few other artists could attract so

early in the season. Over it he cast the spell which is all his own. He made it wonder at the sheer magic of his means—but not of his ends.

He spun a tissue of amber and topaz tone, ginkled it with diamonds and chased it with silver. He gave us passage work that was clean and swift, and double stops that were as soft as a warm wind at night. He can do beautifully what others barely do—and not so many others. Yet he lavishes his treasures upon a "Symphonie Espagnole," upon a Chopin transcription, upon an exercise in rapid motion by Paganini.

Not for anything would I miss Heifetz' concert on October 31. What he does he does perfectly. But why doesn't he cease exhibiting his wares, and begin to use them for a purpose?

Los Angeles Record

October 21, 1927

By Rube Borough

Master of tone, wizard of technic, the great Russian wooed and won the crowded auditorium with the delicacy, passion and sincerity of his phrasing and a flare of pyrotechnics as brilliant as ever witnessed by a local audience.

The Heifetz delivery is one of effortless ease. It is so deft and precise, notwithstanding, that in its purely superficial aspects it excites to continuous wonderment.

But that, of course, is not the real story. The greatness of his master as evidenced last night was his reverence, his restraint, his unerring sense of proportion which spread the glow of a refined and classic beauty into every field invaded.

Demonstrating his capable technic in the opening Chaconne by Vitale, he opened up a marvelous world in the contrasting movements of Lalo's Symphony Espagnole. His Andante was pure loveliness, and the following Rondo, a startling rush of glittering, snarling notes.

Los Angeles Herald

November 1, 1927

By Carl Bronson

Another rare Heifetz night and the last time we shall hear him this season, delighted a regular Heifetz audience at Philharmonic Auditorium last night and proved conclusively that the great ones do not stand still in their laurels, but go on unfolding from season to season like our real Sequoias.

Heifetz was always more expressive than his immovable features indicated and his appeal now is entirely subjective, and the understanding and genuine appreciation of last night's audience is just as much an advance upon their part as upon his.

Los Angeles Times

November 1, 1927

By Isabel Morse Jones

Heifetz was again the incomparable violinist at his second recital, given last night at the Philharmonic Auditorium. His program was richly varied and musically worthy of the artist he is.

There was a difference in the playing of Heifetz last night. He played the new program with a warmer vibrancy, a deeper interest and the bond of sympathy established between him and his audience was unusually close and palpable. This is the real Heifetz, the human, interesting, considerate artist, generous of his great gift.

San Diego Union

November 3, 1927

By Daisy Kessler Biermann

Flawless in technical perfection, Heifetz again aroused the enthusiastic admiration of a large audience of music lovers at the Spreckels Theater last evening. While retaining the same polish and serenity of the virtuoso that always have marked the youthful genius, he is now adding somewhat, in his maturer years, a deeper significance to his interpretations.

The Heifetz tone is always beyond criticism, and his beautiful clarity and chiseled technic are still the marvel of lovers of the violin.

San Diego Sun

November 3, 1927

By Lena Frazee

Jascha Heifetz came before his audience at the well-filled Spreckels Theater last night with the serious mien that he is wont to wear. Although the audience was warm in its applause, at no time did a semblance of a smile come to the surface. It almost seemed as if he were something separate from his existence. He has subverted self to his conception of his art.

To have such perfect mastery of one's work is almost uncanny. He eliminates technic. To him there is no such thing. Double stops, harmonics, octaves, chords, every problem confronting a violinist vanish as thin air before him. His is the purist type. His phrasing, nuance, shading are chiseled in perfect relief. Classic clarity permeates all that he does. His emotions are deep, seldom rising to the surface.

His art awakens thrills of transcendent beauty, appealing to the higher, spiritual emotions. Each master of the violin makes his own appeal, whether of the heart or head, or both, awakening in the listener qualities in tune.

San Diego Tribune

November 3, 1927

By Frances Imgrund

The wings of music carried a large audience assembled at the Spreckels Theater last night to the heights, above and beyond the clouds; into a rarified atmosphere, and into the great open spaces. The instrument used to accomplish this transition was the world famous Jascha Heifetz. As he stood before his listeners playing his wonderful Stradivarius, all sense of the man was obliterated, so perfect was his expression. I could but compare him to Lindbergh, that other earnest, sincere young soul, so impregnated with his mission that the human ego and all emotionalism are swept away before the great inner urge.

As with faultless technic, incomparable speed and scintillating touch, music flowed from his violin, the great, impersonal, ordered Law could be felt pursuing its wise, clean and just way, impervious to opinion or criticism. Heifetz has the dash and brilliance of the most brilliant, but one hesitates to mention these qualities, which are so often but a vain display, in connection with this artist, for there is not the slightest suggestion of this in his playing.

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GRATITUDE IN PUPILS

By Isidore Braggiotti

Florentine Singing Master and Now Teaching in Boston

You ask me about the gratefulness of pupils. I will say that my experience of thirty years has proved to me that all worthwhile and serious pupils have always been grateful to me for what little I have been able to do for their voices and the advancement of their artistic careers as singers.

There have been some, a very few, who have been ungrateful, and have even gone so far as to say unkind and cruel things of me and my methods. These are generally people who have so much self-esteem and vanity that they do not wish it said that anybody taught them anything. Napoleon the First took his crown away from the hands of the Pope who was crowning him, and crowned himself, as he did not wish it said that there was anyone living in the world who was great enough to crown him. Such people end by being the victims of their own vanity. Their vision is restricted and their heart is cold, and it tells in the results of their work with their own pupils. I am very happy to say, however, that I have had very few of these unworthy pupils and the few that I have had, have been of such little consequence that I have not given them a thought. I have only felt sorry for them, for all unworthy acts always reflect, sooner or later, on the people who do them.

I have had a great many well known and successful singers who have come to me to help them with serious defects in their voices, caused by careless singing, illness, fatigue or faulty fundamental study. They have not wanted it known that they were studying with anybody and they have sworn me to secrecy. They would appear in the dusk of the evening, the men with their hats turned down and their coat collars turned up, and the women heavily veiled with mysterious shawls covering their shoulders. They were always delightful pupils, very modest, very painstaking and extremely grateful. In America many of the teachers publish the names of such pupils and these names help to add greatly to their renown. They, of course, only publish them with the permission of such pupils.

Many pupils come to me with a very inflated idea of their voices and their talents. They immediately wish to sing operatic arias and songs. They have been told by their parents and their intimate friends that they possess "perfectly superb voices" and that the world is losing a great deal through their absence from the operatic or concert stage. They scorn simple scales, and what is known as "voice placement," and they immediately tell you of the great success that they made last month singing such and such an aria and cannot understand why you should not be entranced when you hear them laboriously forcing through some stupendous aria, which was sung many years ago by Mme. Patti almost with difficulty, if one can use such a term for that greatest of all artists. You try meekly to persuade such pupils that they are in need of some preparation, some training, for such a difficult task, and finally with much talking and discussion with Mamma, Aunt Mary et al you have a sad, browbeaten young woman standing beside you, disliking you violently, and furiously muttering inwardly to herself that you do not appreciate her great talents and that you really are not a good singing teacher.

She comes to you a few times and then you never see her again. Alas, she is one of the species that turn out to be ungrateful. She is the one to say that you know very little, that you might do very well for a beginner, but on the whole she prefers Mr. or Mrs. X. with whom she is at present studying.

On the whole I have found pupils most kind, true and loyal, and my life would have been bereft of a great deal of friendship and affection if it had not been illumined by the gratefulness and esteem of my pupils.

A Pleasurable Meeting

Edward Johnson, Metropolitan Opera tenor, and his first singing teacher, Mrs. Browett, of Kingston, Ontario, recently had the pleasure of meeting again. Mr. Johnson was scheduled for a recital in Kingston, and, before leaving the city, looked up the former Miss MacLean, who had been such an inspiration to his youthful vocal endeavors. Unknown to him, his teacher, who is now eighty years of age, had heard the concert, having bought, as she explained to him, "three tickets—one down in front, one in back, and another one in the gallery. You see," she added, "I wanted to listen to you from all the different parts of the hall. And, as the weather was bad and I do not get out much . . . I went right over to the hall at five o'clock in the afternoon and waited for you to come."

Are Music Teachers Busy?

The Main Line School of Music, Ardmore, Pa., possesses three active directors, namely, Florence Leonard (managing

director), Louisa Hopkins and Adolph Vogel. Miss Leonard's schedule is a comprehensive one—it includes four days of teaching each week at the Ardmore School, two days at her Chestnut Hill studio, Tuesday evenings in New York City, and early Wednesday mornings teaching in Philadelphia before her trip to Ardmore.

FOREIGN NEWS IN BRIEF

(Continued from page 7)

familiar Tristan and Isolde theme, in which Tristan is a Frenchman. The work is in three acts and eight tableaux. The libretto is by Pauphilet, well known expert on Celtic legends, on which he has written several books. M. Tournemire had his opera, Les Dieux Sont Morts, produced at the Opéra three years ago. N. de B.

MARCIAN THALBERG'S SUCCESS IN ZURICH

ZURICH.—Marcian Thalberg, of the Cincinnati Conservatory of Music, recently played before a distinguished audience at his brother's home here. In a program of works by Beethoven, Chopin, Rubinstein, Liszt and Debussy he revealed his outstanding merits as a pianist and musician to the delighted listeners. His forthcoming appearance at the Tonhalle is being eagerly awaited. J. K.

AMERICAN SINGER WINS SUCCESS IN ROME

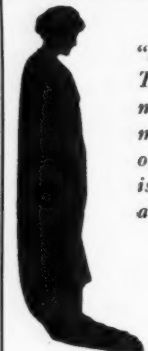
ROME.—Frances Gettys, American soprano, scored a brilliant success as Gilda in Rigoletto during the autumn season at the Teatro Eliseo here. Her next role will be Margherita in Faust. D. P.

REYNALDO HAHN'S LATEST

MONTE CARLO.—Reynaldo Hahn is at present engaged in writing a musical comedy based upon Miguel Zamacois' book, Marchand de Venise. J. S.

POSTHUMOUS DEBUSSY WORKS TO BE PUBLISHED

MONTE CARLO.—Among Debussy's papers a number of posthumous works have recently been discovered. They are



"She was in excellent voice. There is a caressing sweetness to her tone, and she is more than a mere dispenser of beautiful sound, for she is an interpreter of no mean ability."

The New York Evening Telegram said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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to be published shortly and the first to appear will be a suite for orchestra called Le Triomphe de Bacchus. J. S.

BELA BARTOK'S RESIGNATION NOT ACCEPTED

BUDAPEST.—Bela Bartok, noted Hungarian composer and pianist, who has been active as professor of piano at the Royal Academy of Music in Budapest, tendered his resignation at the beginning of the season. His reasons for leaving were his numerous engagements outside the school, among which is his forthcoming trip to America. His resignation was not accepted, however, but an indefinite leave of absence has been granted instead. A. T.

MOISEWITZ REENGAGED FOR THE ORIENT

LONDON.—Benno Moisewitz has just completed a four months' tour of the Far East. During this time he gave forty-five recitals in Japan, China, Straits Settlements, Dutch East Indies, Malay States, Cuba, etc., meeting with such success that he has been reengaged for another tour next year, which will extend to India. Moisewitz is now enroute for America, where he will be busy fulfilling engagements until March next. From there he will sail direct to Australia for his third tour of Australia and New Zealand. M. S.

DUKAS SUCCEEDS WIDOR

PARIS.—Paul Dukas, popular composer, has succeeded Charles Widor as professor of musical composition at the Paris Conservatoire. B.

ELGAR CONDUCTS IN CINEMA

LONDON.—Sir Edward Elgar conducted recently at a cinema for the first time, when he led the orchestra at the

Plaza Theater, in his Cockaigne Overture and Land of Hope and Glory. The music was preliminary to the trade exhibition of the new British film, Land of Hope and Glory. M. S.

NEW JAZZ WORK AT EASTBOURNE FESTIVAL

LONDON.—A new suite, Four Ways, by Eric Coates, contains one part that is pure jazz. It was played to a delighted audience during the recent Eastbourne music festival week. Interesting conductors and soloists have been heard there. Among the former were Sir Edward Elgar, Sir Henry Wood and Sir Thomas Beecham. Horace Stevens and Walter Widdow were among the singers. M. S.

"THE TOTAL THEATER"

BERLIN.—Under the puzzling name of Total Theater, Walter Gropius, a prominent German architect, is now constructing the model of a new and unique theater destined for the productions of Erwin Piscator, the 1927 stage director-à-la-mode of Berlin. The leading idea is to create a type of theater which allows for the inclusion of the spectators in the dramatic events. The new theater will enable Piscator to play "on several stages at the same time," the action taking place partly in the audience. It will also be possible to change the entire house, including the place where the audience is seated. The film will play an important role in the scheme, it is announced, and the walls and ceiling of the theater will also serve as screens. Gropius has had his new model patented. R. P.

FURTWÄNGLER VS. RADIO

VIENNA.—The latest of the great conductors to join the anti-radioites is Wilhelm Furtwängler. He has forbidden the broadcasting of his Vienna concerts with the Gesellschaft der Musikfreunde (the first of which will be Verdi's Requiem) as well as of the Philharmonic Concerts of which Furtwängler is now in charge jointly with Franz Schalk. Furtwängler states that his decision is prompted by the consideration that a radio performance affords but an incomplete picture both of the music played and of the conductor who directs it. P.

QUESTIONS ABOUT VIOLIN STUDY ANSWERED

By Leon Sametini

Leon Sametini, distinguished violinist, pedagogue and teacher at the Chicago Musical College, has been secured by the MUSICAL COURIER to conduct this department and will answer questions pertaining to violin study. Teachers and students may address Mr. Sametini at 830 Orchestra Building, Chicago. Mr. Sametini's time is so well occupied at the Chicago Musical College that he will only be able to answer a certain number of questions—naturally the most important—each week.

Q.—I have studied violin for nearly ten years under several excellent teachers and for the last two years I have taught violin to a few beginners, while during my spare time I have practiced by myself. However, I do not seem to make as much head-way with my own playing as I would like and while I find teaching rather interesting, I prefer solo playing. What would you advise me to do? G. K. W.

A.—Although you may have studied violin for many years, I find that in nearly all cases the progress is stopped because of flaws in the fundamentals of violin playing, as well as fundamentals of music. There are innumerable fundamentals and if the student has learned these musical and violinistic fundamentals correctly, there is no reason why he should not be able to progress without being guided by someone.

The three principal fundamentals of violin playing are right hand, left hand and rhythm. Besides these, there are many others of great importance such as thorough knowledge of solfeggio and harmony, which are not only essential for one's musical development, but equally important for violinistic development.

The left hand problem, as you know, includes many fundamentals such as the correct position of the violin; the placement of the fingers and thumb; knowing when and when not to retain or lift the fingers on and off the string; shifting; trills; etc.

The right arm is not only a great study but a great art, including many fundamentals principals, and unless these fundamental laws are adhered to, there is very little hope for great development.

Hilda Burke Sings in Philadelphia

Hilda Burke, dramatic soprano, appeared recently as soloist for the Baltimore & Ohio Glee Club in Philadelphia before an audience which filled the hall to capacity. When the singer was introduced as the winner of the National Opera Club's prize, she was heartily applauded, and, due to the success of this appearance, she has been engaged by the club for appearance in Pittsburgh and New York.

This is the second year Miss Burke has been soloist for this organization, which has been trained for the past two years by George Castelle, Miss Burke's vocal teacher.

EDITH HARCUM, Pianist—HARCUM School, Bryn Mawr, Pa.

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NEW YORK TIMES, NOVEMBER 9, 1927



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Unanimous

"His voice is clear, true, and sweet, and, praise be, he is not a shouter."—C. P. Sawyer, New York Evening Post.

"The operatic news today is that the Metropolitan has a new American tenor who can hold up his head—and his voice—with the best of Italians. For Frederick Jagel yesterday made even the rail-birds fall for him and when that happens, an American may be said to have passed the test of tests! As a fact, Jagel merits anyone's applause and a few plain huzzahs to boot. He has a fine-grained but substantial tenor and he knows what to do with it, and when."—Irving Weil, New York Journal.

"Jagel Acclaimed at Debut" (Headline).—New York American.

"It is a true tenor organ—an important addition to Mr. Gatti's singing family."—S. Chotzinoff, New York World.

JAGEL WINS CHEERS AT DEBUT IN 'AIDA'

Young American Tenor Shares With His Fellow-Artists an Afternoon of Ovations.

GIFT OF A BRONZE FIGURE

The Donor, the Brooklyn Arion, Holds a Reception—Grete Stueckgold Hailed as Aida.

Amid the season's first snowfall and the rising chorus of election celebrants on Broadway, the Metropolitan yesterday gave its first extra matinee for the general public, such as it adds weekly to an almost sold-out subscription for six months to come. An international cast in Verdi's "Aida" comprised three Americans, two Italians, two Germans and a Pole. In particular, it brought forward last week's premier debutante, Grete Stueckgold, in her first Italian rôle and the first appearance on this stage of Frederick Jagel, a tenor in his twenties, a native American and New Yorker.

Just once midway in the opera, after the climax of the Egyptian Rhadames's triumph scene with 450 participants on the stage, Mr. Jagel's fellow artists thrust him out alone and he came back with an answering roar of cheers and applause not often heard in a theatre. For the rest, he shared with his more experienced companions in twenty curtain calls during the opera's entr'actes and a dozen more recalls when the opera ended and the large audience surged toward the footlight to prolong an afternoon of singularly spontaneous ovations.

Wins Quick Approval.

Mr. Jagel made his entrance in the "Celeste Aida" air as the crowd was filing into the auditorium at 2 o'clock. Boyishly slender and of modest bearing, he showed at once a rare ease of manner, moving and gesturing constantly but unobtrusively in response to the music's changing mood. The air was finely phrased, the diction pure. A voice of manly and ringing quality throughout its range broke but once, at the critical start. As it rose to the final high B-flat with full power, the eager house burst in with the quick verdict of popular approval.

The opera tenors joined in cordial welcome to their American companion yesterday. Martinelli sent his good wishes, and so did Lauri-Volpi in person, saying: "You have good schooling, a warm voice, and deserve all you are getting today." Tokatyan and Diaz likewise told the newcomer their good-will. Mr. Gatti-Casazza's own discovery of Jagel abroad and championship of his cause found an echo in the big operatic family's frank interest in yesterday's debut.

(Facsimile Reprint)



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Facts

Following his debut, Frederick Jagel appeared at the Metropolitan as Pinkerton in "Butterfly," as Cavaradossi in "Tosca," as Edgardo in "Lucia" and again as Rhadames in "Aida."

During the past three years in Europe, Jagel sang 194 operatic performances in Italy, Holland, and Spain, taking the leading rôles in "Aida," "Rigoletto," "Traviata," "Tosca," "Bohème," "Butterfly," "Manon," "Cavalleria," "Faust," "Lohengrin," "Gioconda," "Mefistofele," "Turandot," "Lucia," and other operas.

It was when Jagel was singing at the Dal Verme Theatre in Milan in August, 1926, that Gatti-Casazza first heard him. Gatti immediately signed up Jagel for the season of 1927-8, advising him, however, to work abroad for another year.

This summer, when Gatti went abroad, he called Jagel again to make an audition. When the young singer had finished he stood waiting for the impresario's dictum.

"Come along now," said Gatti. "You are ready for us."

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NEW YORK CONCERTS

November 28

Charlotte Lund

If all opera loving people were wise they would attend the Opera Recitals of Charlotte Lund to find out what this great subject of opera is all about. Miss Lund is an extraordinary woman, who takes a whole opera, usually handled in an opera house by many persons representing various characters, and with just the assistance of N. Val Pavey at the piano (who does his share in interpreting various roles), gives an evening's entertainment. This entertainment, and incidentally valuable instructive work, is handled by Miss Lund in a most original manner, taking act by act of the work she is analyzing, telling the story as she goes along and picking out the important vocal arias for actual musical interpretation.

On November 28, Miss Lund presented Fedora in this manner at the McMillin Theater, tracing the spectacular story of the rich Russian princess, the murder of her lover, her desperate attempt to find the guilty man, the falling in love with the very man who committed the crime, her own device convicting him, followed by her tragic, self-inflicted death. The disease held her audience in the grip of her descriptive powers, relieving the tenseness of the story by her own cleverly interpolated remarks. It is obvious that Miss Lund does not take everything in life too seriously; which fact alone would be enough to endear her to a public. Her vocal selections were given with deep coloring which conveyed the atmosphere of the work she was interpreting.

Mieczyslaw Munz

The recital given at Carnegie Hall by Mieczyslaw Munz on Monday, November 28, introduced this brilliant young pianist in a somewhat daring program, for it contained surprisingly little of a pyrotechnical nature so customary on programs of piano recitals. On the contrary melody reigned supreme; and in this, which made it of an unusual nature in these days of Stravinsky, Prokofiev, Hindemith and others, who on most programs are found rubbing elbows with the great masters, it proved to be a genuine delight to a large audience.

This young Polish giant of the keyboard combines in his person everything that goes toward the making of a popular idol. The Brahms Intermezzo, Op. 117, which opened the program was performed with an exquisite opalescence of tone and expression. Beethoven's E major Sonata Op. 109 gave the pianist a real chance to show his versatility, for here Beethoven goes quite outside of himself, seeing into the musical future. Chopin and even the moderns are forecast, and then come glorious returns to the real Beethoven. Mr. Munz made all these varying moods stand out with a plastic clearness that brought out the innermost thoughts of the gigantic genius of Beethoven.

Munz dashes from the tenderest moments to the most dramatic climaxes with an ease and poise that at once soothe and electrify his listeners, and all without the least acrobatic display.

In the Labunski transcription of the Preludio from the 6th Violin Sonata by Bach, Munz found an excellent vehicle for the effective display of his great technic and fine musicianship. This is a good piece of music and should be a welcome addition to the literature of the piano.

Most delicious little bits proved to be the four Schubert songs transcribed in a masterly fashion by Leopold Godowsky. The sweet little Haidenroeslein was most enjoyably done and Das Wandern had to be repeated, while Ungeduld rose to a great climax, Mr. Munz, in these four pieces,

displayed all the resources of his wonderful technic as well as his powers of tone production and musical feeling.

The third and last of the groups which made up the program began with a delightful Impromptu by Chopin followed by two Etudes from Op. 10 played with great delicacy and clearness.

Der Mueller und der Bach by Schubert-Liszt is melody of the purest kind and Munz reproduced it in just the right spirit with exquisite shading, while he played the Soirees de Vienne with all the dash demands in its brilliant parts and lyricism in its softer moments.

A large audience was very enthusiastic and called the pianist out a number of times after each group, compelling him at the end of the program to respond with several encores.

Karl Kraeuter

More than a few distinguished musicians were noticed in the audience that turned out to hear Karl Kraeuter play the violin in the Engineering Auditorium on November 28. But this after all is not surprising, for Mr. Kraeuter is himself an artist of the first rank. The possessor of splendid technical powers and a convincing musicianship, he did ample justice to a program consisting of Bach's sonata in C minor, Ernst's Concertino, Korngold's Mädchen im Brautgemach, the Paganini-Vogrich Dans le Bois, Hellmesberger's Gewitter-Scene, a composition of his own called Gwendolyn and the brilliant Ravel Tzigane. The Ravel was an outburst of burning eloquence and made a fitting close for a memorable recital. Emanuel Bay played the accompaniments in a highly satisfactory manner.

November 29

Povla Frijsh

Povla Frijsh, Danish soprano, gave her second New York recital of the season in Engineering Auditorium on November 29 before a large and enthusiastic audience. Her program was, first of all, refreshing in its unconventional content, and secondly, satisfying in its beauty of expression and artistry. Old songs by Peri and Rameau, lieder by Schubert, and unbacked numbers by Debussy, Chabrier, Ravel, Hahn, De Falla, Borodin, Moussorgsky, Cui, Poldowski, Sibelius, Henriques, Sjogren and Lang-Mueller proved effective as interpreted by this singer from the north. Frank Bibb furnished excellent accompanists.

Mrs. Edwin Franko Goldman and Ralph Leopold

Another successful lecture-recital by Mrs. Franko Goldman and Ralph Leopold took place on November 29 at the Hotel Madison, thus completing the third of a series of four interpretive talks on the life and works of Richard Wagner by these two artists on alternate Tuesdays.

Parsifal was the opera treated upon this occasion, and the "treatment" consisted of a detailed account of the story, with all the spirit, atmosphere and wealth of description that could be given it by an enthusiastic and thorough student of Wagner: Mrs. Goldman. It was interspersed with piano interpretations of themes, motives and relative music, played without score by Mr. Leopold, who proved himself not alone a capable pianist, but also thoroughly familiar with Wagner's musical idiom.

For those very familiar with Parsifal, a new vitalized interest in and love for the work was fostered; for those not so familiar, a desire was created to know the work more completely and to obtain a greater knowledge of the master dramatist and composer. The final talk of the series, The Life and Loves of Richard Wagner, will take place at the hotel on December 13.

Giuseppe Camilloni

Giuseppe Camilloni, an Italian pianist, made his New York debut in Town Hall on November 29. He played numbers by Beethoven, Brahms, Schumann, Chopin, Debussy, Martucci, Mendelssohn, Sgambati and Liszt, and three of his own compositions—Preludio Cromatico, Minuette and At Twilight. From the fact that he was led to and from the piano at the opening and close of each group, it was apparent that he was blind. His interpretations, however, proved the existence of a true musical spirit, skillfully expressed despite his handicap.

Mr. Camilloni came to this country in 1921, and, in addition to his concert work, is engaged as a teacher in Providence, R. I. He is a graduate of the Institute of St. Alessio in Rome.

Myra Hess

A large audience, full of enthusiasm, demanding at the close no less than eight additional pieces, attended the Myra Hess piano recital, Town Hall, November 29. Her confident, poised artistry was contagious, her hearers feeling in rapport with her from the outset. The Mozart C minor fantasia began with deliberation, winning a recall, and was followed by Brahms' fifth sonata, during which (at the close of the scherzo), shouts of "bravo" were heard; as encore she played the soothing A-flat waltz of Brahms. Following the futuristic Griffes' White Peacock, and the more popular preludes by Rachmaninoff, Miss Hess was deluged with flowers, her hearers crowding to the platform.

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when she added a Bach toccata, prelude and fugue in C-sharp major, a Brahms intermezzo, Chopin study in F, a Cradle Song by Palmgren, a Scarlatti piece and her own transcription of a Bach chorale.

Detroit Symphony: Gabrilowitsch, Soloist

Ossip Gabrilowitsch appeared as soloist and conductor when the Detroit Symphony came to Carnegie Hall on November 29; the proceeds of the concert going to the Roosevelt Memorial Fund. A fashionable and distinguished audience heard the program, which included the Strauss Don Juan, Brahms' First Symphony and the Rachmaninoff concerto in C minor for piano and orchestra. If one were to match the qualities of Mr. Gabrilowitsch as pianist and conductor there would be found somewhat the same characteristics prevalent. There is a combination of brilliancy and dignity in his work which were infused in the Don Juan number, so that the hero, who is usually pictured as the gallant, bore something of a more serious attitude under the conductor's handling. There were times when the nobility of Mr. Gabrilowitsch's musical nature was clearly manifested in the music.

In the Brahms symphony the conductor proved himself enviable from many standpoints. The work is one of huge climaxes and technical difficulties that seemed to be things of particular delight to the master, Gabrilowitsch. He had his men under such admirable control that he was able at the same time to give a lovely lyric quality to the Andante while the finale was a veritable outburst of temperamental fire.

At the end Mr. Gabrilowitsch had an ovation, for with his interpretation of the Rachmaninoff concerto he again displayed those qualities of brilliance and refined musicianship which have long characterized the pianist's playing; classifying him as a rare light in his field. In his playing as in his conducting he is definite, clear, and always eminently artistic.

November 30

Horace Britt

Horace Britt, well known to New York concertgoers as a soloist, chamber musician and orchestra player, gave a highly successful cello recital at the Town Hall on November 30.

In a program consisting of Sonatas by Handel (G minor) and Beethoven (A major), two Phantasiestuecke and Stuecke in Volkston by Schumann and the middle and last movement of the Lalo Concerto, Mr. Britt displayed his ripe musicianship, technical skill, pleasing persuasive tone and interesting interpretative gifts. In his playing dignity and sincerity are in company with the charm and grace of the French School, of which he is a product. Considerable virtuosity was forthcoming in the Spanish-flavored finale of the Lalo Concerto. A good sized audience showed its appreciation of the cellist.

Miss De Lee played the piano parts of the sonatas and the accompaniments most satisfactorily.

Mr. Britt has but recently returned from a successful concert tour in Spain.

Charles Premmac

On November 30, Charles Premmac, tenor, gave his second New York recital of the season at Steinway Hall, when he upheld the splendid impression he had made both upon public and press alike at his previous performance. His was an intelligent interpretation of Brahms, Faure, and Respighi, and he displayed a warm, expressive voice, and his audience was very enthusiastic.

December 1

New York Symphony: Harold Samuel, Soloist

The vital and energetic Fritz Busch conducted the New York Symphony Orchestra through an exceedingly interesting program at Carnegie Hall on December 1. Under this capable musician's baton the orchestra did more than justice to the Beethoven Symphony No. 8; Bach's magnificent D minor concerto for piano with orchestra, Harold Samuel playing the piano part; and Cesar Franck's Symphonie Piece from the Redemption.

Mr. Samuel gave the concerto a superb reading. This pianist's perfect sense of rhythm, colossal technic and penetrating musical insight make him one of the rarest interpreters of Bach's masterpieces. The audience was as it always is at such a concert as this, large and enthusiastic.

William Durieux

William Durieux, Dutch cellist, well known in New York, gave a recital at Engineering Auditorium on December 1, before a good sized and friendly audience. Ably assisted by Miss Marion Carley at the piano, Mr. Durieux was heard in Richard Strauss' Sonata, op. 6, a Haydn Sonata arranged by Piatti, and pieces by Dvorak, Tcherenpine, Ravel, Granados and De Falla.

The naturally beautiful tone of the cellist was enhanced by the fact that he played on a fine Strad. instrument, owned, we believe, by the Wurlitzer Company. Mr. Durieux is not a victim of the technic complex with which so many of the younger cellists are obsessed; he shows his chosen instrument at its best, allowing it to sing in broad cantilena and to croon in gentle mezzo voce and pianissimo. That is as it should be, and produces real pleasure instead of excitement or gaping wonder, as in the case of some of the so-called technicians.

Plaza Artistic Morning

The program of the De Segura-Plaza Artistic Morning at the Hotel Plaza on December 1 was given by Lucille Chalfant, coloratura soprano; Everett Marshall, baritone of the Metropolitan Opera Company, and the Lawrence Harp Quintet. This quintet, which is comprised of Lucile Lawrence, Mariette Bitter, Thurema Sokol, Grace Weymer and (Continued on page 20)

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His technical proficiency is thorough, with dexterity, clarity and neatness, while his interpretations are not dry or academic.—*New York Herald Tribune*.

His playing yesterday was proof enough of his competence, for when he moves his hands across the keyboard a song drifts up and away.—*New York World*.

Mr. Conradi is a fine pianist. His lyric style was delightfully shown in Mendelssohn's Rondo Capriccioso when he played it with polished and brilliant finger technic and exquisite gradations of tone.—*New York Sun*.

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—N. Y. Tribune, Nov. 28, 1927.

"A victory for the singer and a pleasure to the audience. His appeal was broad and of enduring interest. A voice vigorous, dramatic, modulated."

—N. Y. American, Nov. 28, 1927.

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—N. Y. Evening Journal, Nov. 28, 1927.

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—Brooklyn Citizen, Nov. 28, 1927.

"Here is a tenor with a beautiful voice and a knowledge of its judicious use. Let it be said that Mr. Althouse was just as fresh in the last number as he was in his opening. His interpretations were all indicative of a singer of culture and refinement, one who understands the art of singing in its most scientific aspect, and adds to it the beauty that comes from artistic inspiration."

—N. Y. Morning Telegraph, Nov. 28, 1927.



Photo by White Studio

"He has preserved his well schooled, well carrying, well sounding voice to the full. The organ has a large compass and in its depth gives a baritonal character. In addition to his vocal culture, here is a particularly good, clear diction and well developed interpretation. His mezza voce and piano effects are particularly well worked out; the artist's successes were equally great in German, English and French."

—N. Y. Staats-Zeitung, Nov. 28, 1927.

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PHILADELPHIA, PA.

PHILADELPHIA, PA.—The Philadelphia Orchestra, under its guest conductor Fritz Reiner, gave a concert which was thoroughly delightful, opening with the Midsummer Nights Dream Music by Mendelssohn. The leader gave a splendid reading of the spirited Overture, dainty Scherzo, sweet Nocturne, and well-known Wedding March. The audience's pleasure was very manifest. As a second number, Mischa Mischakoff, concertmaster of the orchestra, appeared as soloist in the Tchaikowsky concerto in D major. His playing was superb both interpretively and technically. He received a deservedly enthusiastic ovation. Following the intermission, four of Wagner's compositions were played—Ride of the Valkyries, Wotan's Farewell and the Magic Fire Music, Prelude to Lohengrin, and Prelude to Die Meistersinger. Although the first two seemed to lack a little of the expected fire, the last two were excellently read and played.

Among the important musical events was the first concert of a series by the Philadelphia Chamber String Simphonietta, (under Fabien Sevitzyk, conductor), given in the ballroom of the Penn Athletic Club, before an audience of representative musicians of the city. The warm welcome which the work of this small body of musicians received, gives every evidence of the continued interest they arouse. The program was well selected and arranged, opening with a suite by Alfred Wall—a British composer now living—and played for the first time in Philadelphia. It is in four movements—Overture, Siciliano, Idyll, Minuet and Rigaudon—to which Mr. Sevitzyk gave a very intelligent reading. The second number was Vincent D'Indy's latest composition, a concerto in E flat major for solo flute, violin and piano with strings which had its premier in the United States at this concert. It is written in the usual three-movement form, making an appeal rather to the intellectual than the emotional musical temperament. The second movement, Lent et expressif, was particularly lovely and the entire composition was a rendition of clear musical insight of a work rather difficult to interpret clearly. It was received with real enthusiasm. After the intermission came Adagio by Frances McColin, a well-known Philadelphia musician, who was present to hear this transcription, which she has scored for strings, from the slow movement of the Quartet, written in 1920. Les Vendredis, a Polka (quite a novel and interesting example of the later Russian School), followed, to the composing of which, Sokoloff, Glazounoff and Liadoff contributed, working at the same time, each without knowledge of the other. In contrast to the gaiety in this came a very fine performance of La Danse del l'Epervier from Pizzetti's Ballet Suite and then a very recent work of spirited rhythm, Scherzo, by Provinciali. Mr. Sevitzyk, with his men and the solo players (Dorothea Neebe Lange, piano; W. M. Kincaid, flute; Benjamin Gusikoff, cello), was many times recalled to receive the enthusiastic applause of the audience. M. M. C.

Another Colombati Pupil Achieves Success

Mme. Virginia Colombati, who has so many artists on the operatic and concert stage, among them being Josephine Lucchese, the "American Nightingale," has added another to her list. This artist is Sara Davison, who has just returned from a successful concert tour of Texas and Arkansas. Miss Davison won the same enthusiastic approval from the critics on her concert appearances that she did last summer in her debut at Starlight Stadium in Rigoletto and in subsequent performances. The Texarkana Gazette said of her concert in that city: "Miss Davison has a rich, coloratura soprano, rare interpretation and restraint, and a clearness of tone and enunciation which sets her apart as an artist of the first rank."

Henry Hadley Conducts in Boston

Henry Hadley appeared as guest conductor of the People's Symphony Orchestra in Boston recently and as usual called forth the praise of critics and public. Jordan Hall, where the orchestra played, was crowded to the doors with enthusiastic people and when the concert was over the

papers proceeded to add to the applause. The Boston Post said: "Disciplined and fired by the able and energetic Mr. Hadley as he is now generally styled, the orchestra yesterday quite outdid itself." One of the numbers on the attractive program was Mr. Hadley's own composition, the Culpit Fay (after the poem of Joseph Rodman Drake) concerning which the Boston Herald wrote: "As the story—so Mr. Hadley's music is written in a delightfully fanciful vein. The different phases of the poem appear in turn in the music—the moonlight, the court, the leap of the sturgeon, all in a refined and impressive manner. The workmanship in the score reveals the trained hand of a gifted musician."

Tansman's Views on Modernism

Alexander Tansman has arrived in America where he will give a series of recitals of his own compositions and will appear as soloist with several of America's orchestras. Mr. Tansman is a Pole who has resided in Paris for a number



ALEXANDER TANSMAN

of years. He is a concert pianist as well as being one of the most noted of Europe's young modernists. For some time past the MUSICAL COURIER has been making an effort to collect the opinions of modernists on modernism, and, in line with this policy Mr. Tansman was asked for his views on this important and timely subject. Mr. Tansman said that, although he no doubt used as many modern harmonies or discords or dissonances as any of the modernists, he could not understand the point of view which led some of them to discard entirely the harmonies which were the basis of all the music of the past.

Mr. Tansman says that harmony and discord being a matter of contrast, if we discard the one the other automatically ceases to exist. He also says that he cannot believe that music is breaking away entirely from that of which it was comprised since its earliest beginnings and taking up with something entirely new. He believes that modernism must be progressive and that it must march along the lines that have appealed to the composers and the music lovers of the past, adding to them and building upon them but not utterly repudiating them.

Mr. Tansman states, however, that he believes that the experiments of the modernists, even those of small talent

and slight creative ability, are useful and will prove useful to the composers of the future. He seems to feel that the musician of an experimental turn of mind, rather than a practical, creative turn of mind, may put forward combinations of notes that will prove of real utility to composers endowed with another sort of temperament. Mr. Tansman says that he himself keeps in touch with all modern experiments and uses what he can of them, discarding what seems to him not suited to his particular needs. In his own work he considers that feeling must take the first place. He cannot believe that a purely scientific building-up and setting together of notes into the form of music can ever have much value. He says that, of course, having sketched out his ideas, he does what all composers have always done in the way of development, but that all such development is done with the object of enhancing the beauty of the original idea and that the original idea is never sacrificed to purely scientific or mathematical experimentation.

From Mr. Tansman one gains the impression of perfect sincerity and also that he is writing, as all of the other great composers did since the world began, for the public. This does not mean that he is stooping to public favor or sacrificing anything of his own ideals for the sake of winning popularity. It simply means that he has in mind, subconsciously, utility. In other words, like Bach, Beethoven, Brahms, Wagner and the rest of them, he wants his works to be played.

It may be well for the sake of clarity to remark that what is taking place today took place three hundred years ago in the days of the Ecclesiastics. In those days when the art of fugue and canon became a perfect mania, the whole idea of the experimenters was to find new patterns for their meaningless crazy-quilt puzzles. They were jugglers of notes, and canons which began very sanely and with popular intent with two or three voices, finally came to be written with as many as forty-eight different voices. Such things were, of course, utterly meaningless. Some of the modernists of today are doing the same sort of thing and it is of that sort of thing that Mr. Tansman spoke so sanely to the writer of these lines.

MILWAUKEE, WIS.

MILWAUKEE, WIS.—The Milwaukee musical season opened early this year, when Edward Johnson was presented in recital at the Pabst Theater as the opening attraction of the Fine Arts Course sponsored by Margaret Rice. It is unnecessary to add that this gifted singer presented a program which was enriched by many encores.

At the opening concert of the Chicago Symphony Orchestra season at the Pabst Theater there was a musical electric quality in the atmosphere that betokened the keen interest that was brought out in the audience. Mr. Stock's appearance created a demonstration. The program, which found both Mr. Stock and the orchestra in an inspired mood, was remarkably well contrasted and was given a performance that was well nigh perfect. It included the Bach-Albert Prelude, Chorale and Fugue, the Fifth Symphony of Tchaikowsky, Debussy's Afternoon of a Faun, and Wagner's Tannhäuser.

Tito Schipa opened the Civic Concert Association series of concerts for this season at the auditorium. Schipa's effortless singing, the very soul of bel canto, is always a thrilling exposition of what the voice is capable of, and he gave a program such as only Schipa can sing, made even more beautiful by the solos and accompaniments of Frederick Longas, young Spanish pianist, who was his assisting artist when he first went into recital work.

An audience such as only John McCormack can draw, was in the auditorium when Marion Andrews presented this great artist, to hear him sing the songs it loves and untiring in its applause until it had gained its way. The program as usual presented a steady crescendo of interest. McCormack would be a singer even if his voice was not what it is, but when it pours forth in all its chameleon shades of glorious color and quality, it is easy to understand why thousands of people go to hear him year after year. Lauri Kennedy, cellist, back from two years in Europe, was the assisting artist, and was a great favorite with the audience. Edwin Schneider, composer and superfine accompanist, added his share to a wonderful evening.

John Philip Sousa celebrated his seventy-third birthday anniversary by giving two rousing concerts in the auditorium before audiences which received him with wholehearted applause and enthusiasm. The famous bandmaster seemed to be in fine fettle and there was all of the old-time punch behind the little baton which guided the enormous band through a program which became several times its original length, due to the multiplicity of encores.

The Florentine Choir, under the direction of Sandro Benelli, the choral organization from far off Florence, came to Milwaukee to the Auditorium. The concert had the rare charm of offering native songs of native singers in native Florentine dress of the fifteenth and sixteenth centuries.

Exquisitely beautiful, with silver hair and a gorgeous gown of brocaded satin to match, Geraldine Farrar was presented in the Pabst Theater by Marion Andrews, after an absence of three years, and was received with the greatest enthusiasm by the audience. Her program, which included songs from Handel, Beethoven, Gluck, Schubert, as well as a French group, gave her audience such evident pleasure that encore after encore was demanded and accorded. Her glowing personality, her old time fire and magnetism are as dominant as ever, and Farrar's voice is better than it has been in years, clearer and more certain. Mistress that she is of every light and shadow of dramatic art, she knows just how much of characterization to permit in a song on the concert stage. M. A.

Erna Stock-Kempinski to Come to America

Erna Stock-Kempinski, popular and well known German-Portugal mezzo-soprano opera singer in Hamburg and Berlin music centers (previously a pupil of the late Eugenia Mantelli, well known in New York as vocal instructress), who during the past Berlin season, particularly under Prof. Siegfried Ochs' direction, has attained great success in the Bach oratorios, is at present in Lisbon, where her Portuguese and Spanish folksongs so impressed the local music lovers that her future concerts in Portugal are assured. Her representative, at present in New York, is making arrangements for concerts through the States, so that she may make her American debut during the present season.



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—Chicago Daily News.

Frederick Gunster.

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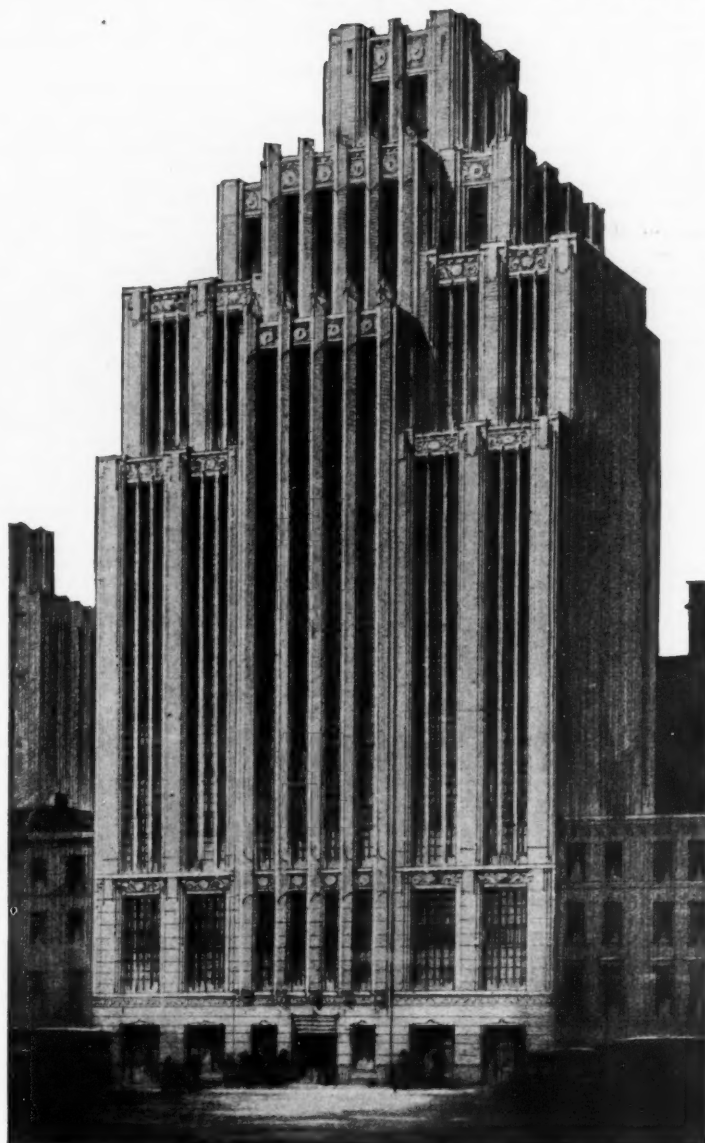
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NEW YORK CONCERTS

(Continued from page 16)

Eleanor Shaffner, opened the program with three arrangements from the early classic school—Couperin, Rameau and Martini. Later in the program it played again a group of three numbers, a pavane in ancient style by an unknown composer, Delibes' Passetier, and the Song of the Volga Boatman. The tone of the quintet is extremely large and forceful, and the execution and interpretation altogether admirable. The five harps have a color that is quite different from any other combination of instruments and a warmth and sonority that are impossible for the piano. The audience listened with wrapt attention and was enthusiastic in its applause.

Everett Marshall sang the famous Eri Tu from The Masked Ball by Verdi and songs by Wilson and Guion, as well as joining with Miss Chalfant in a duet from La Traviata. This colorful baritone was impressive and was accorded a warm reception.

Lucille Chalfant sang an aria from Meyerbeer's Dinorah, with flute obligato by Ellis McDiarmid, Visione Ideale by her accompanist, Vito Moscato, and The Voice and The Flute by John Densmore. Her exquisite coloratura showed itself to advantage in this interesting music, and her charming personality made an immediate conquest of her audience. The entire morning was an artistic treat.

Leo Podolsky

A pianist with an interesting background is Leo Podolsky, who made his New York debut in Town Hall on December 1. A student of George Lalewicz, a former resident and teacher of Berlin, and a widely-traveled artist, having given approximately four hundred and fifty concerts on the continent of Asia within the last few years, he is now a member of Chicago's musical life.

His program was conventional insofar as the first number was by Bach, but it was Bach intensified, vitalized, as well as frosted and fluffed, by Liszt. And though the second number was by Schumann, which fact looks at the outset also conventional, the work was the lengthy, but fascinating, Davidbuehler Taenze and it was presented with a great deal of technical skill, intelligent and individual musicianship. Szymanowski, Reger, Debussy and de Falla comprised the third group, while Medtner's Fairy-tale, and three poems and a phantasy by Scriabine made up the final group. The content of the program was refreshing, and it was met with considerable appreciation by the goodly sized audience.

Mr. Podolsky's playing was not over-emotional; but as the seemingly easily-approached sentimentality which so often accompanies that worthy type of playing was also totally absent, the intellectual, thoroughly musical, clean cut and artistic performance of the pianist should be duly credited.

New York Philharmonic: Yolanda Mero, Soloist

The usual large audience gathered at Carnegie Hall on December 1 to hear the New York Philharmonic, the orchestra on this occasion giving a superb rendition of Bruckner's Ninth Symphony. Another feature was the playing of a Liszt piano concerto by Yolanda Mero and the orchestra, in which her usual artistic and brilliant playing again held her hearers enchanted. The prelude to the Meistersinger completed the program.

Willem Mengelberg and his fine musicians gave unusual stress to the reading of the symphony, so as to portray the music and its story to the audience in its various moods and colors. With the addition of Mme. Mero the event was doubly worth while.

December 2

Biltmore Morning Musicales

Three artists appeared before a large and friendly audience at the Biltmore Morning Musicales, December 2. They

ANTOINETTE BRODY

Mezzo-Soprano

Recent Comments on Her Singing

Signale:

Her unquestionable talent was evidenced in Where E'er You Walk by Haendel and in Debussy's beautiful Aria de Lia from L'Engant Prodigieux. Her voice is soft, mellifluous and sympathetic.

Der Tag:

The singer has a voice of great charm.

Allgemeine Musikzeitung:

A pleasing, resonant and well-timbed mezzo soprano. Particularly praiseworthy was that part of her rich program which was devoted to oratorio music by Haendel; here the richness and color of her fine vocal material was most in evidence.

Berliner Volks Zeitung:

A most agreeable and carrying mezzo soprano voice, the treatment of which shows most thorough schooling.

Bruno Kastner in Berlin Morgen Post:

A new and sympathetic figure in the song world, Antoinette Brody, of Cincinnati, merits a praiseworthy notice on her mezzo soprano voice of noble timbre and vital warmth. Her gift of interpretation along lyric-dramatic lines found its best expression in Schubert's Gretchen Song and in Debussy's L'Enfant Prodigieux. Dr. V. Ernst Wolff, at the piano, was a worthy partner of the young American artist.

Der Deutsche Zeitung:

Antoinette Brody sang with heart and soul.

Available for Engagements. For Particulars Address Antoinette Brody, c/o Dr. J. R. Marcus 401 McAlpin Ave., Cincinnati, Ohio

were Mildred Parissette, Metropolitan Opera soprano; Claire Dullien, Hungarian violinist; and the ever popular John Charles Thomas, baritone. The program included well known numbers, classical and contemporary. As usual Mr. Thomas displayed a voice of sterling quality, a good diction, a keen dramatic insight, and a stage presence that place him among exceptional vocalists. The audience enthusiastically applauded him, as they also did the Misses Parissette and Dullien.

Jeannette Vreeland

Unaffected grace and an easy sureness in her work are Jeannette Vreeland's fundamental attainments. It may be because she has grace and because she is sure of herself that her yearly recital in New York has become something to look forward to. She sang well at her Carnegie Hall recital on December 2, and her program was by no means a prosy, hackneyed one. There were the old airs by way of introduction, then a group of German lieder which her audience liked so much that they insisted upon her repeating Wolff's Knabe und Veilchen. A French group followed, and the final array of English songs was unique, and a pleasure to listen to. It is of interest to note that each appearance of Miss Vreeland here is marked by a firmer stroke of artistry than the last. Her voice is colorful, and she uses it well. And she sings singable and "listenable" songs. Richard Hageman accompanied Miss Vreeland. There is no more to say of him than this. He is the finishing touch to many a delightful concert.

Jan Van Bommel

Steinway Hall contained a distinguished, attentive and much interested audience when Jan Van Bommel, Dutch baritone, gave a recital on December 2, with Dorothy Haynes Miller at the piano. Hearty applause followed his opening group of contrasting songs, including Jesu Bambino by Yon, Ave Maria by Xavier Dimaris (dedicated to Mylneer Van Bommel), and Handel's Hear Me. Four French songs which followed were distinguished by the soft tones in L'Heure Exquise, the fortissimo of a Doret song, the heroic finale of Massenet's Chanson Touraine, and particularly the lovely tones and immensely effective high F's and G flats of the same composer's Vision Fugitive. Enthusiastic applause echoed the true appreciation of the listeners. Doubtless the third group, consisting of Dutch folksongs, sung in national costume of red and black, with bulging trousers and peaked cap (see Illustrated Section in this issue) really left most lasting impression, for in them one found humor (The Prune Tree) and deep feeling (My Motherland); the closing North Sea, which every nation claims and no nation owns, was most dramatic, and his simple explanations of the songs were given in telling style. Four songs in English, by Hageman, Gambogi, Deems Taylor and Macfadyen closed his program, Miss Miller showing herself an accomplished accompanist. Luis Marron, pianist, gave a fair performance of the Moonlight Sonata, followed later by pieces by Chopin and Albeniz.

December 3

The English Singers

The English Singers gave their second New York recital this season at Town Hall on December 3. This fine company of singers has no strong a hold on the New York music loving public's affection and admiration now that it is always sure of a large and responsive audience. Saturday was no exception. The audience enthusiastically showed its appreciation of the fine rendition of the entire program, one suitable to the holiday season. The first group of Christmas motets, dating from the sixteenth-seventeenth century, represented Sweelinck, Vittoria and William Byrd. Madrigals of the same period were by Bateson, Gibbons and Wilbye. The third group of old carols, arranged by Praetorius, Vaughn Williams and Warlock, received an encore, an arrangement by Percy Grainger. Folk songs of the nineteenth century, arranged by Gustav Holst and Vaughn Williams, drew especial applause. Holst's Matthew, Mark, Luke and John being repeated. Another Williams arrangement was added as an encore. Christmas carols by Howells, Boughton and Pearsall concluded the program, except for the encores. The zest and spirit with which these singers present their numbers are refreshing and delightful. Excellent unity, style and musicianship are evidenced in their work.

The Marmein Dancers

The Marmein Dancers attracted the usual enthusiastic and attentive audience last Saturday evening at Carnegie Hall, presenting a program of infinite variety and charm.

Of the first three dramatic numbers, the Florentine Incident was outstanding. A sculptor creates, in a woman's figure, a masterpiece. A patron comes to purchase, and the sculptor, not wishing to part with his masterpiece, offers all his other creations for approval; but the patron insists upon seeing the veiled form, whence he offers huge sums for it. The sculptor, realizing how he loves his own creation of the perfect woman, finally, rather than sell it to another for "filthy lucre," destroys it with his hammer.

Phyllis gave two individual numbers, Scherzo and Allegro Barbaro, with that grace and beauty of movement that characterize her dancing. Miriam, in her delightfully engaging pantomimic dance acts, interpreted by request The Ship, always a favorite on previous programs, and His Maiden Voyage (first rendition) which won the adoration of her audience.

Perhaps the Four Modern Compositions were the most distinctive creations of the Marmein Dancers. It would be hard for the average person to imagine music or dance in the din of great machines, but in "Machinery" the Marmeins, dressed in tinfoil suits, have created a very real impression of whirling wheels and steadily pounding pistons, transforming the mechanical monotony to rhythmic regularity and smoothly dancing mechanics. In The Wheel, the cycle of life is portrayed, with the minutes of the clock ticked off, unceasingly, by the heels of Phyllis. Even death does not slacken the relentless ticking of the clock's heels, and when a new life replaces the old, the clock ticks on, unchanged.

The numbers most enthusiastically acclaimed by a wholly appreciative audience were the five closing dance cartoons. The audience would not be appeased until one of them, The Argument, was repeated. Each would be worthy of special note.

The opinion has been expressed among critics of the Reinhardt production now running at the Century Theater

that, here in America the fields of dancing and acting are so widely separated that it would be impossible to reach the pinnacle of perfection attained in A Midsummer Night's Dream. It would cheer and inspire the hearts of those critics to see The Marmein Dancers and watch them act!

The program was long, and yet not long enough for the delighted throng. Altogether there were sixteen offerings, each a charming bit in itself and exceedingly well done. Rheingold (first time) was beautifully interpreted to Wagner's music. The Florentine Incident (Tchaikowsky) and The Wheel (music especially written by Marion Kahn and deserving of mention), were other "first times" and equally popular were such favorites as The Seventh Queue (Saint-Saens), I Have a Little Shadow (Chabrier), Scherzo (Mendelssohn), The First Kill (MacDowell), Allegro Barbaro (Bartok), Two Music Critics At a Dance Recital (Delibes), Chinese Porcelains (Rebikov) and Flore and Zephyr (Nicolai) as usually all the dances were composed and the costumes designed by the Marmeins.

December 4

Friends of Music

Ildebrando Pizzetti's La Sacra Rappresentazione di Abramo e d'Isaac was given its American premiere by the Society of the Friends of Music, Artur Bodanzky, conductor, at Town Hall, December 4. The new work is a composition in the form of an opera-oratorio, an Italian sacred musical play, popular in the Roman Church of the fourteenth and fifteenth centuries. It was used as a means of amusing the people, and as a palatable medium for imparting moral and spiritual instruction. Pizzetti's text, the subject of which is the Biblical story of Abraham and his son, Isaac, is an adaptation from the work by Feo Belcari, a native poet of that distant Italian period, and has all the native charm of a work of medieval days. Originally the opera-oratorio was performed in church amid special and decorative settings. Boys were the actors, an angel who, outside of the incidental choruses, was the only vocalist, acting, as it were, the part of master of stage ceremonies; while the orchestra (organ, probably then) played the incidental music and the accompaniment. But the Pizzetti work was performed on this occasion without special costumes and actors. The story here was read by one man, the able Paul Teyssac, while the angel, in this case Editha Fleischer, who is a singer with a beautiful soprano voice, stood in front of Mr. Bodanzky. The Pizzetti music itself is quite charming. The composer, like many of the Italian moderns a conservative, has written music that is very pleasant and easy to listen to—thematically as well as harmonically. The Society's chorus, as well as the orchestra, responded readily to Mr. Bodanzky's musicianly leadership.

Musical Art Quartet

The Musical Art Quartet gave the first in a series of three recitals at the Guild Theater on December 4. The program consisted of the Mozart Quartet in F major and Cesar Franck's in D major both of which received pleasing readings, though the Franck, being the second work played, found the ensemble in a more artistically convincing state of mind. The quartet is composed of Sascha Jacobsen, first violin; Paul Bernard, second violin; Louis Kaufman, viola, and Marie Roemaet-Rosanoff, cello.

John McCormack

Four thousand strong was the army of admirers that heard John McCormack give his farewell recital of the season at the Century Theater on December 4. Rain, sleet and snow and wind could not keep them away and they cheered the favorite recital tenor in a manner that must have delighted even his heart, accustomed as it is to adulation. If Mr. McCormack only sang a few Irish folk tunes he would be an artist of great merit; as it is he includes classics of Handel and Vinci in an impeccably arranged program and follows these with works of Rachmaninoff, Merikanto, Donaudy and Hageman. It was again a treat to hear the tenor sing with his exquisite legato, his fine ability to shade, his climaxes and diminuendos admirably controlled, and the keen sense of emotion which underlies every song, whether serious or trite. The audience was particularly pleased with the charming Fairy Story by the Fire which the singer interpreted with an understanding of child psychology, his slight gestures and accentuations in diction adding much to the poignancy of the meaning. It seems superfluous to add that there were countless encores, for that is an accustomed thing at a McCormack recital, and most of these were given after his delightful Irish brogue group. Among the distinctive numbers in the encore list was the new Eric Coates composition, Bird Songs at Even Tide, and Ma Petite Maison Grise. In each language that Mr. McCormack used there was present the pure diction which is so valuable an asset in the field of concert singing and which adds so materially to the enjoyment of the audience. The admirers of the tenor tendered him a cordial sendoff and it is hoped that Mr. McCormack will not stay away too long from his most affectionate public.

In collaboration with the artist was the cellist, Lauri Kennedy, accompanied by Dorothy Kennedy. The tone which Mr. Kennedy drew from his instrument was a deep and rich one and there was an excellent classic line in his interpretation of the Bach Arioso and Rachmaninoff Melodie. It is to be regretted that the management did not see to it that guests wait until the end of a group before being seated, as a great deal of the pleasure of Mr. Kennedy's playing was lost in the noise.

New York Philharmonic

It was a relief, on Sunday afternoon, December 4, to come into the warmly welcoming confines of Carnegie Hall from the snowy blasts without, and be met with a spirited rendition of the delightful Smetana overture to the Bartered Bride, which was the opening number of the program by the New York Philharmonic Orchestra, conducted by Willem Mengelberg. This piece was followed by the unique and characteristic Istar Symphonic Variations by Vincent D'Indy, a work that illustrates a French version of an ancient and enigmatic Babylonian poem.

The featured number of the performance was Gustav Mahler's fifth symphony, a work requiring one and one-half hours for performance. The imagination of the auditors listening to this symphony is never directed in any certain stipulated channels, for it is played without accompanying descriptive program notes, in deference to the wishes of

(Continued on page 24)

MARTHA

ATTWOOD



SOPRANO, METROPOLITAN OPERA COMPANY

She is a musician who revealed a praiseworthy command of technique and style phrasing with taste and discretion and disclosing a quality that charmed in the dramatic passages and in the tender episodes.

—N. Y. American.

AT TOWN HALL, NOVEMBER 15th,

Miss Attwood proved that she is an able recitalist. She has interpretative skill and a sense of nuance, and uses her voice skilfully.

—N. Y. Herald Tribune.

The quality of the delicate tones was ingratiating, the pitch was true, the technique was flexible.

—N. Y. Eve. World.

Miss Attwood chose a large portion of her songs from a type demanding a beautiful half-voice in which she is most successful.

—N. Y. Eve. Telegram.

Her program was unusual in its numbers. She departed much from the beaten track and gave a rich interpretation as a soprano of lyric quality.

—N. Y. Eve. Post.

Some modern Italian airs proved admirably suited to her voice, which carried to the top balcony.

—N. Y. Times.

Technical accomplishments more than sufficient to meet the demands of the program, dramatic effects par excellence and a voice that was resonant and beautiful, are perhaps the easiest way of summing up Miss Attwood's efforts.

—N. Y. Morning Telegraph.

She sang to a crowded house. —N. Y. Sun.

THE MARTHA ATTWOOD MANAGEMENT
HOTEL ANSONIA, NEW YORK CITY

Susquehanna 4262

"To Sing or Not to Sing"

By James Massell

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[Following are the sixth and seventh chapters of James Massell's interesting booklet, *To Sing or Not to Sing*, which the MUSICAL COURIER is reprinting for the benefit of its readers. The initial installment was published in the issue of November 10. The next installment, which will follow in a later issue, will deal with *Exercises for the Silent Voice*. THE EDITOR.]

Chapter VI VOWELS AND CONSONANTS

This subject has been already described elsewhere. The vowel "A" as in "garden" is the best vowel to bring out the voice, but one should not sing on one vowel only. Every vowel should be mastered. If the vowel "A" is open, it should be admixed with "O," the pupil singing the "A" and thinking of "O."

In conjunction with favorable consonants the mastering of the vowel "A" becomes easier. The consonants "D," "T," "L," "N" and "R" help the free action of the tongue; "M" and "NG" the development of head resonance; "NG" combined with vowels such as "inga," "unga," "klinga," "donga," etc., develop the elasticity of the soft palate and resonance. "B," "P," "F," "V" and "M" loosen the lips. The consonant

"K" is very helpful in loosening the back of the tongue. "K," "V," "W," "F" and "G" combined with vowels loosen up the chin and jaw. All these consonants are exceedingly important in voice building. The consonants "S" and "Z" are used to emphasize the action of the diaphragmatic abdominal muscles in giving the tone the proper support, as previously described. "Z" cannot be whispered, being vocalized.

THE VOWEL "E"

The vowel "E," as in "neck" is very good to help broaden the windpipe, but one should be careful to cover it in head tones. This is done by keeping the throat wide open and mentally thinking of a dark "E" (Italian pronunciation). This vowel helps to bring out the high tones, giving them fullness and resonance where the vowel "A" is obstinate in some cases. When the vowel "E" is brought into favorable state the vowel "A" becomes easier to master. This is accomplished by placing the "E" in a favorable position after which the pupil places the "A" in the same position, widening the throat slightly and thinking higher for the vowel "A."

THE VOWELS "O" AND "U"

The vowels "O" and "U" as in "more" and "tulip," are felt in the cup shaped form of the lips. In producing these vowels, the lips and throat should be loose. The pupil should learn the use of these vowels, since they are important in controlling the larynx and rounding out the voice. Exercises in the open vowels "A" and "E" combined with "O" and "U," develop the flexibility of the lips and throat muscles and give coloring to the voice.

HIGH TONES ON "O" AND "U"

When passing into high tones, the throat on these vowels widens to prevent tightening, the pupil maintaining a dark concept of the vowel. For instance, in the word "more" the position of the throat should be the same as that for "A," but the singer should think of "O."

THE VOWEL "I"

The vowel "I," as in the word "pin," which sounds in the head, should be produced with a wide throat. This vowel brings brilliance to the voice, and combined with other vowels helps to bring it forward.

On yawning exercises, i-a, i-o, i-e, or combined with consonants, mi-ni-a, mi-ni-o, etc., the jaw becomes very relaxed and the resonance increased. Care should be taken when passing from "I" to "A," "O" or "E," lest there be any jerk in the breath and jaw. Everything should be done smoothly when passing from a narrow vowel into a broader vowel and the broad vowel should be mentally placed above the narrow vowel to keep it forward.

The tone from vowel "I" passes in an arch-shape into the vowel "A," "O" and "E." When singing "I" mentally prepare the position of the other vowel in the highest possible position, reinforced by resonators in which the vowel whirls freely, as in a vacuum. By pressing the tip of the tongue against the lower teeth a brilliant Italian "I" will result.

Chapter VII SENSATIONS OF TONES

HEAD TONES

Whispering exercises in which the breath passes in arch-like form behind the uvula are important in acquiring head tones. The singer visualizes a tone, following the same course as the breath, letting it soar high, without being pushed. The head tone seems to separate itself ethereally from the preceding tone and is concentrated well forward, toward the bridge of the nose, reinforced by the head resonators.

OVERTONES

When the tones produced by the vocal cords pass into the head cavities a resonance is established. These are called overtones. They are created by the turbinated bones of the facial framework. They embellish and reinforce the fundamental tone and the vowel tone.

NASAL RESONANCE

Nasal resonance, which is important in singing, has been a source of confusion and ruin to many voices when not properly understood. In trying to use his nasal passage, the singer often constricts the external canal of the nose. No voice can reveal its full beauty unless nasal resonance is properly exploited.

The singer, in taking his breath through the nose should feel the nostrils dilate high into the head and attack the tone in the nose, keeping the cheek muscles free and in a smiling position.

TRILL

In trilling, the two tones are connected very closely and the larynx is held down firmly. Begin first with the upper note, giving it the accent. The breath pressure should be even and firm and the tone connected with the nose as much as possible. The throat should be kept wide open with corners of the mouth spread as in a broad smile.

TREMOLLO

The tremolo is caused by forcing the voice, tightness of the throat and uncontrolled breath pressure. To cure a tremolo, one should learn first, how to breathe correctly and acquire flexibility of the throat muscles. Then, by using the various whispering exercises the pupil will acquire the steadiness of whispering tones, applying later the same principle in voice emission, on short, soft tones which give him a better opportunity to analyze his tones, than if he is to yell at the top of his lungs, thereby shutting off all sense of hearing and opportunity for analysis.

Generally, through force of habit, the pupil does not hear the pernicious tremolo. Therefore, mind concentration is very necessary on his part. Mental suggestion in such cases is very effective. A pupil should say to himself, "Do not shake, sing steady, do not force the breath, let it flow on evenly with the tone, concentrate the tone toward the bridge of the nose, reinforce the attack with resonators and soar

gently and continually." This will prevent the attack from falling back in the throat and keep the vowel from spreading.

TREMBLING CHIN

Trembling chin is caused by forcing the voice, inability to connect with the head resonance, and stiffness of the jaw and tongue. The singer should learn how to loosen the jaw by the various exercises given herein. The chin should be loose and kept down under steady control. It is necessary, therefore, to observe closely the movements of the chin in a mirror. One who learns the art of loosening up any stiffness in the body at will, will be able to apply the same principle to a trembling chin.

(To be continued)

BUFFALO, N. Y.

BUFFALO, N. Y.—The Musical Foundation series opened with a concert by the Boston Symphony Orchestra before a capacity audience in Elmwood Music Hall. The program, under the direction of Serge Koussevitzky, was of unforgettable beauty. The performance was under the local management of Marion De Forest.

John McCormack was greeted by an enormous throng in the Buffalo Consistory upon the occasion of his concert under the direction of the Philharmonic Concert Company, Zorah B. Berry, local manager. The program comprised various styles of songs, in which beauty of interpretation and clarity of diction were resplendent. As usual, he was generous with his encores. Edwin Schneider supplied artistic accompaniments, and one of his programmed songs was heartily applauded. Lauri Kennedy, cellist, was warmly received in his groups of solos and called upon for encores.

Harold Samuel, English pianist, gave two Bach recitals in the Hotel Statler ballroom. Flattering tributes of appreciation were accorded him, and he generously responded with encores. Additional interest was created by Mr. Samuel's informal, explanatory remarks. The recital was under the auspices of the Buffalo Musical Foundation, Inc., Marion De Forest manager.

Nina Morgana, operatic soprano and native of Buffalo, presented a delightful program for the Buffalo Athletic Club, and was accorded an ovation amid many beautiful floral offerings. Alice Vaiden furnished able piano accompaniments, and also a solo group.

Through the courtesy of invitations from John D. Larkin, Jr., a large number of guests assembled in the Larkin Administration Building for a recital on the concert organ (which was presented by John D. Larkin), by Rollo F. Maitland of Philadelphia. The beautifully played program performed without score displayed the full resources of the organ and its equipment of automatic devices, which includes the connection with a reproducing piano.

The Buffalo Beethoven Symphony Orchestra, organized last year, began its season's activities with a concert in Elmwood Music Hall under the direction of Luigi Sanella, for which Adsett Barrell, contralto, was soloist, and William J. Gomph, accompanist. This orchestra of seventy-five members is to be commended for its unselfish zeal in the presentation of orchestral music at popular prices, particularly so in view of its brief existence. It has accomplished much and deserves the hearty support of the public. The Calif of Bagdad overture from the Boieldieu opera was especially praiseworthy. Mrs. Barrell's artistic and musicianly offerings were heartily encored. Mr. Gomph's well balanced accompaniments deserved a share of the applause.

Goold Brothers, Inc., presented Jacques Jolas, American pianist, in recital in the Statler ballroom. Of special interest were the Liszt compositions played on the historic Chickering piano used by Liszt, and upon which many of his works were composed in Budapest.

The Chromatic Club began its season with a Russian program at the Lafayette Hotel, in which the participants were Katherine Gorin, pianist of New York City, a protégée of Lhevinne; Edna Luse, soprano, accompanied by William Gomph, and a mixed chorus of thirty-three voices under the direction of Mr. Gomph. The first evening concert of this club was presented by Mme. Povla Frijish, Danish soprano, who gave an extensive program of songs in Italian, French, German, Danish, Norwegian and English. Celius Dougherty shared in the plaudits. Millicent White, president, presided at the meetings; Amy Corey is chairman of the evening concerts, and Ethyl McMullen is chairman of the afternoon programs.

Mrs. John L. Eckel, violinist, has been engaged to serve for three years as faculty member of the summer master classes at the Chicago Musical College. Mrs. Eckel won first honors at this college when a pupil of S. E. Jacobson. She later studied with Cesar Thomson in Brussels, and has since played in Leopold Auer's master interpretation classes in Chicago. She is director of her own violin school in this city, and many of her pupils are filling university and college positions.

A chorus of 350 voices, under the leadership of Emil Keuchen, organist and choir director of Pilgrim Evangelical Church, sang three anthems for the annual reunion Reformation festival of the Evangelical Synod churches of Buffalo and vicinity, in the Consistory auditorium.

Additional enjoyment was given the audience in Elmwood Music Hall at the Melody Way competition, in which thirteen young aspirants participated, by the assistance of local artists, among whom were Harry Whitney, organist,

(Continued on page 56)

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Olga Warren SOPRANO Distinguished Success

Pittsburgh Press, November 30, 1926

Miss Warren possesses a warm, rich vocal organ, one that is unusual in the coloratura field, its richness replacing the metallic tone that has grown to be the accepted form of such singing.

Particularly charming is the French, Italian and German of the singer. Her enunciation is delightful and she sings with understanding and true concept of her songs. Pittsburgh would benefit by hearing this woman again, and it's to be hoped she will return soon.

Cleveland News, November 24, 1926

Olga Warren, soprano, appeared for the first time in Cleveland last evening at Wade Park Manor and captivated her audience by a well chosen program. She has a naturally brilliant and colorful voice that has been well trained and now is used in a most unspectacular manner. It seems almost an individual style, simple and charming and indicative of thorough musicianship and understanding.

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—Displays artistic progress—Delights Town Hall throng.

—New York Daily Press Headlines

MYRA HESS

"Myra Hess returns to us greater than ever."

—Herbert Peyser, *Eve. Telegram*.

"The greatest living woman exponent of the keyboard."

—N. Straus, *Eve. World*.

"Delights Town Hall Throng—Gives Eight Encores."

—*Tribune* Headline.

New York Evening World

An overwhelming surprise was in store for those who had the good fortune to attend a recital given by Myra Hess at Town Hall last night. It is doubtful if her most ardent admirers expected the enormous growth in stature that she revealed upon her return this season. She left these shores one among many excellent pianists of her sex. She came back the logical successor to the place left vacant by Teresa Carreno and Fannie Bloomfield-Zeisler.

Miss Hess's program reached its culmination in the sonata in F minor by Brahms. A myriad aspirants for fame have tried their hand at this composition here since the century began, but it waited for this interpretation by Miss Hess to reveal its full meaning and grandeur of contour. Her rendition was one of heroic proportions, embracing the utmost diversity in mood and sentiment, and yet never straining the form or breaking the continuity of a line unrivaled in its breadth of scope.

There is no telling how far this artist may go, but she has every virtue now that is needed to enthrone her as the greatest living woman exponent of the keyboard, with few male equals for incisiveness, play of color and richness of sentiment.

New York Times

MYRA HESS WELCOMED

Large Audience Shows Esteem for English Pianist in Sixth Season

Myra Hess, the English pianist, returned for her sixth American season in a recital last evening at the Town Hall, which was sold out to the top balcony's last row. The silent audience bore testimony to an exceptional artist's place in the esteem of musical New York.

New York Telegram

POETIC GROWTH IS SHOWN BY MYRA HESS IN RECITAL

English Pianist, Back After Nearly Two Years' Absence, Displays Artistic Progress

It is hard to think of a pianist whose art has communicated a richer, more embracing, more unequivocal enjoyment than this young Englishwoman's. It is an art of incorruptible measure and proportion, with just the right admixture of just the right elements. Whatever Mme. Hess does, she does with power and charm and an enfolding distinction of perfect grace. And she can do whatever she sets out to do. Never has she to strain a point to gain a point.

She returns to us greater than ever. One could expatiate to weariness upon the ravishments of touch, the warm magic of color, the liquid loveliness of tone, the unerring gradation of nuance, the bold sweep and surge of power, the delicate confidings, the bardic fervor—upon these and other elements which contribute to the unfailingly divining rectitude of Mme. Hess's performance—without isolating anything like the substance of their soft, subduing enchantment.

It seemed yesterday as if a new intensity had entered into her playing, making it capable of new issues, of great charge and farflung scope. She sensed and embodied magnificently the drama of that Mozart Fantasy, which strides forth so like a heraldic announcement of Beethoven's Appassionata. Schubert's lovely sonata became fretted, like Hamlet's firmament, with gold fire. The andante and the final allegro especially were such tributes of rapturous song to

the master lyricist as all the strivings of a centennial season are unlike to surpass. It was like to the morning stars in concert that Mme. Hess's piano sang. It is making no direct or invidious comparisons to intimate that the mantle of Teresa Carreno hangs draped in flowing folds today about the shoulders of Myra Hess.

Herald Tribune

MYRA HESS DELIGHTS TOWN HALL THROG IN PIANO RECITAL

English Player Gives Hearers Eight Encores

Miss Hess's performances are, as a rule, unusually satisfying, with their combination of remarkable spirit, unflagging vigor, nicety of detail and delicacy of shading, and notably skillful technique.

New York World

Miss Hess played, as she always does, with fine clarity and sound musician-ship.

New York American

Myra Hess, admirable English pianist, knows the secret of interpreting the beauty rather than the mere notes of whatever she plays, and if that is considered easy, one has only to compare her with many other pianists and to observe in them the lack of that emo-

tional sensitiveness and polish of utterance which Miss Hess commands. She was acclaimed according to her lofty deserts.

New York Telegraph

A pianist whom no serious minded musician can afford to miss was heard last night at the Town Hall. Myra Hess, the gifted Englishwoman, played a program that was distinguished by its good taste with such warmth and beauty of style as has rarely been heard. Miss Hess is a pianist and a musician of the top rank.

Throughout the recital one could not fail to be impressed by the lovely tone, the sheer grace of her phrasing, the artistic distinction of her interpretations. Rarely have we heard a pianist with such mastery of tone color, and with such clear ideas of how to use it.

New York Evening Post

Myra Hess played Mozart, Schubert, Brahms, Rachmaninoff and Bach last night in Town Hall, but somehow the memory that lingers here is of a graceful figure in a gown of shimmering white, playing something in the vague, evanescent texture of moonlight. This was The White Peacock of the late American composer, Griffes. It had, under the sensitive fingers of Miss Hess, an indefinite, moody character, an elusive charm. Her touch was exquisite in the andante of the Schubert sonata in A major, and she showed vigor, power and harmonic clarity in the sonata in F minor of Brahms. Ever vital and skillful, this English pianist is most welcome in New York.

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NEW YORK CONCERTS

(Continued from page 20)

the composer, who once exclaimed: "Away with program-books, which spread false ideas! The audience should be left to its own thoughts over the work that is performed; it should not be forced to read during the performance; it should not be prejudiced in any manner."

The symphony is divided into five movements. The first is a funeral march; the second has been inscribed, "stormily agitated, with the utmost vehemence"; the third is a scherzo; the fourth is marked, "very slow," and the fifth is entitled Rondo-Finale. The scherzo movement was notable for its solo horn work, played by Bruno Jaenicke, French horn soloist of the orchestra.

Catherine de Vogel

In spite of the forbidding weather on December 4, Catherine de Vogel charmed a good sized audience into forgetting the elements for several hours by her performance of a diverting program at the Charles Hopkins Theater. Donning in turn the characteristic costume of the six nations whose folk lore she sang, Mme. de Vogel stopped for a space with her audience first in her native land, Holland, then in Germany, Scotland, Ireland, England, and France, singing with an almost faultless diction and conveying a variety of mood and emotion. Her accompanist, Lina Mol, was in perfect harmony with the concert giver, following her with the utmost care and understanding.

Roxy Symphony: Giannini, Soloist

Dusolina Giannini was the bright particular star of the seventh Roxy Symphonic Concert on December 4, at which Erno Rapee wielded an electric baton. Miss Giannini, charming to the eye, sang Ritorna Vincitor from Aida, delighting the large audience with the beauty and power of her singing. Miss Giannini has had great success in opera abroad and judging from her manner of singing operatic excerpts, one would like to hear her here in that field. She is a very seasoned artist for her youthfulness.

The orchestral numbers gave added pleasure. They were: overture to Der Freischütz, von Weber; Bad'ner Mad'ln, Komzak; one of the Peer Gynt suites by Grieg; Rapee's arrangement of the Kreisler Tambourin Chinois and Tschai-kowsky's Capriccio Italien. This concert was another red mark on the calendar of achievement at the Roxy Theater.

Austin Conradi and Frank Gittelson

The first real snowfall of the season and a biting wind did not prevent a good crowd from gathering at the Guild Theater on December 4, to hear a joint recital by Austin Conradi, pianist, and Frank Gittelson, violinist. They presented three sonatas by Beethoven, Debussy, and Franck. Both artists are well known and have had many appearances in New York. On this occasion their ensemble work was smooth, musically, and at times rhapsodic. The setting for the artists was attractive, the vivid murals being discreetly veiled by subdued lighting, and the stage set with heavy

curtains, appearing almost black in contrast with the spot-lights focussed on the piano and the instrumentalists. The effect was highly artistic and gave a feeling of intimacy that added in no slight degree to the pleasure of the audience. The milieu and the artistic restraint of the performers were in fine accord with the mood of the music. The audience applauded generously and seemed loath to leave.

Capitol Theater Orchestra: Maria Koussevitsky and Battista Beletti, Soloists

One of the most entertaining programs in the Capitol Theater's morning concerts was given on December 4. The overture to Tannhauser, the second Peer Gynt suite of Grieg, S. Coleridge-Taylor's Bamboula, and shorter pieces were the orchestra's contribution. They seemed to play with a new fire and their work was extremely effective. Maria Koussevitsky soprano, and Battista Beletti, tenor, were the morning's soloists. Both sang well, and the simplicity of Mme. Koussevitsky's singing, and the nontheatrical impression which she made tended to make her work doubly interesting.

Branscombe's The Pilgrims of Destiny Given by New York Matinee Musicale

If further proof were needed that American music and musicians have made great strides in the last few years, it was amply proven on December 4 at the concert given at the Hotel Ambassador by the Matinee Musicale, Rosalie Heller Klein, president. The only work on the program, with the exception of Bach's concerto in D minor, was by an American, and despite the inclemency of the weather there were so many people who wished to hear it that the size of the audience caused a delay in starting the concert. It was evident, too, that these people were not in attendance because they wanted to patronize American music, but because they knew the program would be enjoyable.

Gena Branscombe was the principal magnet which attracted the representative audience, included in which were many noted musicians. Miss Branscombe's ability as a composer is recognized throughout the country, and therefore there was great interest in this concert because the premiere performance was given her Pilgrims of Destiny, a choral drama for soloists, chorus and orchestra. Both words and music are by Miss Branscombe, who also conducted. The music opens with a short orchestral prelude and continues with solos, quartet and choral numbers.

The scene of the drama is laid on board the Mayflower on November 10, 1620, and the music is such that it seems apparent that Miss Branscombe comes from old American stock and is able to feel the hardships of the Pilgrim men and women who braved the Atlantic that they might find freedom in America for themselves and their children.

The opening measures of the work are forceful, and therefore it was a pity that they were cut short and scene one, given over to the sailors at work in the rigging, omitted because of lack of time. In scene two, Miss Branscombe portrays the sufferings of Ellen Moore, a role which was taken by Margaret Northrup, who sang with style and revealed a voice of fine quality. Touching in this scene is



Photo by Ruth Colby

GENA BRANSCOMBE,
Composer.

the lullaby which Richard Moore (a character portrayed by Maurice Tyler) sings to Ellen and in which he is joined by some of the women Pilgrims. This portion of the drama is worked up to a fine climax, and is followed by a storm which is so vigorous in its treatment that it would do credit to a pen more masculine than Miss Branscombe's. During the storm Rose Standish, the beautiful wife of Captain Miles Standish, is introduced in the person of Abby Morrison Ricker.

A decided contrast in the music comes in the scene which follows the storm, and especially notable is the song by the children All A-Maying Go, which Miss Branscombe has scored with great delicacy. One of the finest numbers in the drama is Bradford's admonition to his comrades when their courage at the hardships causes them to falter. It was sung with dramatic intensity by Harrington van Hoesen. In the same scene, Alma Kitchel, the possessor of a beautiful contralto voice, was equally impressive. Alma Beck was excellent in the little she had to sing as Dorothy Bradford, and Irva M. Morris acquitted herself creditably as Damaris Hopkins.

There is a thrill in the final scene when land is sighted, and the music depicts in a very telling manner the joy of the Pilgrims, their prayer of thanksgiving and their solemn vow of what this new land was to stand for.

There is much material in this drama which easily could be extended and put into opera form, and what could be more fitting for a libretto for a strictly American opera than the early struggles of the Pilgrim fathers?

Needless to say, at the conclusion of the performance there was an ovation for Miss Branscombe, soloists, orchestra and chorus, composed of solo voices from the New York Matinee Musicale. There were numerous floral pieces for the composer, and one tribute which came as a surprise must have pleased her greatly; namely that of a set of resolutions passed by the executive board of the New Netherland Chapter of the Daughters of the American Revolution. The Resolutions in part declared that in writing The Pilgrims of Destiny Miss Branscombe has made a material contribution to the work of patriotic education, and in recognition of this The New Netherland Chapter of the D. A. R. has honored her by purchasing for her five cubic feet of ground toward the building of Constitution Hall, Washington, D. C., where her name will be perpetually inscribed upon the Honor Roll of the National Society, Daughters of the American Revolution.

As already stated there was one other number on the program beside the Branscombe choral drama. It was Bach's concerto in D minor, played by three sterling American pianists—Harold Morris, Walter Chapman and Josef Adler—to the accompaniment of a string orchestra conducted by Alfred Troemel. As was to be expected, it was performed with precision, clarity and a fine regard for the weaving of the various themes.

Following the concert tea was served in the Italian garden, and as fifty presidents of the National Federation of Music Clubs were the guests of honor it proved a gala affair. There were speeches by several of them, notably by Mrs. Edgar Stillman-Kelley, National President of the Federation, as well as by other guests of honor, among them Leonard Lieblich, Editor-in-Chief of the MUSICAL COURIER and music critic of the New York American, and Vladimir Rosing, director of the American Opera Company.

Sarah Fischer in New York

Sarah Fischer, of the Opera Comique, Paris, visited New York recently as the guest of Mrs. Theodore Weicker, in whose palatial Fifth Avenue residence she gave a recital on December 2. Miss Fischer was born in Paris, but her parents brought her to Canada before she was two years old, so that she considers herself and is generally considered a Canadian. She received her musical education by winning a Strathcona Scholarship which sent her to the Royal College of Music in London. Upon graduation in 1922 Miss Fischer became one of the cast of the British National Opera Co., and made her debut as Eva in Die Meistersinger. Since then she has been making her way rapidly and with increasing success. During her present visit to America Miss Fischer is giving recitals throughout Canada. Her programs include works from the classic and modern Italian, German Lieder, and works by modern French and Spanish composers. Of course, she also sings English and American songs. Among her greatest successes at the Opera Comique was the role of Melisande in Debussy's Pelleas and Melisande.

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YELLY D'ARANYI

"DEBUT AN ARTISTIC TRIUMPH"

(Headline) *New York Times*



"HUNGARIAN VIOLINIST CARRIES OFF HONORS IN DAY OF MANY CONCERTS"

(Headline) *New York Times*

D'ARANYI WINS TRIUMPH AS VIOLINIST

Hungarian Artist's Recital Displays Pure Tone, Facile Technique

She has taste and sensitive response to style. Her rhythm is well marked, her phrasing flexible. She possesses resourcefulness in her nuances of delivery. Miss d'Aranyi made an excellent impression as an artist of refinement.—*Leonard Liebbling, New York American.*

Yelly d'Aranyi placed herself at once in a high rank as a performer with her American debut. An adult style, an ardent temperament and a mordant, significant tone were among the merits of her playing, together with technical brilliance and a certain thrilling quality.—*New York Evening World.*

Yelly d'Aranyi made an instant impression on a musical audience. Her bowing sensed the music's phrase as her lithe form swayed to its rhythm. It was a pleasure to hear legitimate Mozart playing (concerto in D, No. 5) yet filled with vital expressiveness. Two incidental cadenzas were Joachim's scoring. In Bach's solo chaconne, besides the powerful tone, there was to be noted the dialogue of strings contrasting each sharp-bitten upper chord with the suave lower melody. The *Tzigane* of Ravel seemed destined to become the craze this year as played by d'Aranyi. Her long prelude for violin alone recalled Hungarian fiddlers back to old Remenyi, who first played his country's melodies to Brahms. There were shouts from the house at the Ravel music's close, speaking volumes for an aroused public interest in the earnest player in brown and gold.—*New York Times.*

HUNGARIAN VIOLINIST ACHIEVES SUCCESS IN HER DEBUT HERE

Yelly d'Aranyi proved convincingly that her European reputation is not without good reason. She is a violinist of no ordinarily meritorious caliber. Her playing is a distinctly individual compound of fine quality of tone, remarkable technical brilliance and essential vitality. Her tone has unusual variety of color and texture, with a soft, rather dusky quality. *Tzigane*, written, it was noted, for Miss d'Aranyi, was infused with life and brilliance, ending with an electrifying close.—*New York Herald Tribune.*

D'ARANYI AROUSES ENTHUSIASM IN DEBUT

In Yelly d'Aranyi one has to do with an altogether extraordinary artist. She showed endowments of musicianship and indwelling temperament scarcely to be surpassed. She played one of Mozart's D major concertos with a purity of taste, an aristocracy of style, and a poetic penetration altogether exemplary. She gave a large limbed, swift-paced, enormously vital performance of the Bach Chaconne which evoked from certain musicians present, old enough to have heard him, the triumphant recollection of Joachim in his glory. Her rendering of Ravel's *Tzigane*—a work written especially for and first played by her—that was whirlwind and conflagration. For charm, brilliance, musicianship and temperament combined she has few equals.—*Herbert F. Peyser, New York Telegram.*

This grandniece of the great Joachim uses much the same method attributed to him. She is an artist to her fingertips. The tone that slips and glides from her deft bow is keen but never shrill, with a low legato like the murmuring of an October forest.—*Samuel Chotzinoff, New York World.*

Yelly d'Aranyi has an extraordinary command of the technical resources of her instrument, playing with repose, simplicity and dignity of manner which afford aesthetic pleasure. Her enunciation of every note in even the most rapid passages was remarkable. She was on virile heights in the Bach Chaconne, and of the entire purity and beauty of her style in the difficult Mozart concerto, there could be no doubt.—*New York Sun.*

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MADELEINE KELTIE, AFTER UNUSUAL SUCCESS ABROAD, PAYS NEW YORK A HURRIED VISIT

Debut With San Carlo Opera in New York Followed by Many Triumphs in Europe—Pays Tribute to Her Teacher, Pilar-Morin—To Return to Europe for Additional Engagements.

Six years ago a new Micaela made her debut with the San Carlo Opera Company in New York. She revealed a soprano voice of more than passing comment and that night created a favorable impression. Since then, following a tour with the company for the balance of the season, the newcomer has been singing in the opera houses of Europe with such success that she is going back again in January to fill more engagements.

The writer had the pleasure the other day of meeting Madeleine Keltie—for it was she who was the newcomer six years ago—and found her as charming in reality as are

Miss Keltie is warm in her praise of Pilar-Morin and says that she owes a great deal of her success to this distinguished artist.

Especially in Madame Butterfly has Madeleine Keltie had great success, and the singer claims there is no one better fitted than Pilar-Morin for giving an artist the tiniest details of portraying a role. When she was engaged to sing several new roles a couple of years ago, Pilar-Morin went to Paris especially to coach Miss Keltie before she attempted them for the first time. While Miss Keltie has worked with several teachers abroad from time to time, there are just two names she mentions in connection with her success—Pilar-Morin and Giuseppe Sturani, with whom she worked in Italy and who is now in New York on a visit. Miss Keltie is preparing the Manon and Thais with Pilar-Morin and brushing up on her other ones.

Shortly after her operatic debut in New York six years ago, Miss Keltie went to Europe, where she sang her first performance in Pisa in the role of Musetta. She at once won the favor of the Italian people, a favor that she has since increased with each performance. In fact there seems to be a bond of sympathy between Miss Keltie and the Italians who claim that her dark beauty could easily be taken for that of their own race. Next Venice heard Keltie and also Mantova, Parma, Padova, Piacenza, Carpi and Lodi, she alternating between the roles of Mimi and Musetta. She was then engaged for the San Carlo season in Naples, singing Madame Butterfly and Tosca. The Costanza in Rome secured her, where her Madame Butterfly and Tosca were cordially received. Her success there took the singer to the Dal Verme in Milan for a whole season. Having sung all over Italy, where she is already a favorite, Miss Keltie was called to Covent Garden, three years ago, to sing Madame Butterfly. Next the audiences of the Opera Comique in Paris heard her, then Spain. Miss Keltie sang a gala performance of Butterfly before the King and Queen at Malaga and made such an excellent impression that Their Majesties invited the young American to sing a group of Spanish songs at an affair of theirs.

During the thirty performances she was engaged to fill in Lisbon, Portugal, she sang Faust (in French), Tosca, Boheme, Pagliacci and Madame Butterfly. Among appearances in Paris, there was also a Madame Butterfly at the Trocadero.

When Miss Keltie returns to Europe in January, she will fill some engagements in Spain and will also sing thirty performances in Cairo, Egypt. Besides her usual repertory, she will sing Manon, Thais and Faust in French. It is rumored that she will probably sing a guest appearance in Philadelphia this month before going back to Europe. When asked whether she hoped to sing with either the Metropolitan or Chicago opera companies, Miss Keltie replied that naturally she did but not before the time was ripe. She is a singer who does not believe in pressing matters. Keltie goes along singing her way and it would seem that with each engagement new opportunities present themselves. So what more could one wish for?

Kuryllo to Play New Works

Adam Kuryllo is to give a violin recital at Engineering Auditorium on the afternoon of December 11. Among the works that Mr. Kuryllo will play are his transcriptions of the Hymn to Apollo by Pindaros and Brande Honneur by



ADAM KURYLLO

Jacob from Poland. Mr. Kuryllo interests himself greatly in manuscripts of the long distant past and has revived and transcribed a number of such works. He will also play at this recital a fairy tale of his own. The classical compositions include a sonata by Mozart, the Bruch concerto and pieces by Sinding, Debussy and Wieniawski.

The Compinsky Trio Welcomed

The Compinsky Trio has been appearing at Carnegie Chamber Music Hall on Friday evenings since the beginning of October and will continue this practice until it has given its entire series of ten concerts. The trio consists of Sara Compinsky, pianist, Manuel Compinsky, violinist, and Alec Compinsky, cellist, all three of them artists in their

own right. They are better known in England than they are in America, having but recently come to this country. Manuel Compinsky, violinist, was a pupil of Eine Sauret, and was a professor at Trinity College, London. He has given recitals with Lionel Tertis, Felix Salmond, and others, at Wigmore Hall, London; has played before royalty and has immortalized his art by making many Columbia records. The Compinsky Trio is an interesting addition to the New York music life.

Amato a "Grand Figure in Opera"

The Los Angeles Grand Opera Association enjoyed a splendid season in that city this fall, and contributing to this success was the remarkable voice of Pasquale Amato. Amato "has always been a grand figure in opera," stated Bruno David Ussher in the Los Angeles Evening Express, following an appearance of this artist as Kurvenal in Wagner's Tristan and Isolde, after which he continued by saying that:



PASQUALE AMATO AND CHIEF YOWLACHE

"His portrayal of Kurvenal's heedless, doglike loyalty was as touching to the eye as ingratiating to the ear.... His opulent baritone at once has that double quality of the mature artist. It has soothing coolness of poise, but also a mellow richness of sentiment and timbre which is precious because it is seldom found. Furthermore, Amato is a born actor."

Harrison J. Carter said in the Los Angeles Illustrated Daily News that Amato brought to the role of Kurvenal "the rare acting ability and quality of voice which made him for years the leading baritone of the world," while Carl Bronson said in the Los Angeles Evening Herald that "the glory of that wonderful voice is still manifest."

For Amato's work in Aida, Carl Bronson stated that he "was a forceful Amonasro, and this veteran knew just where to place his best effects, both vocally and histrionically. Following the grand finale with Cavalleria Rusticana and I Pagliacci on the closing night of the season, Isabel Morse Jones noted in the Times, that "There were many plaudits for Pasquale Amato, whose Prologue was acted so vividly and whose vocal power is an unforgettable lesson to aspiring singers and has been a joy for a generation."

While on the Pacific Coast, Amato was induced to do some private teaching, and among his pupils was Chief Yowlache, with whom the eminent singer is shown in the accompanying picture.

Dudley Buck Singers Gave Concert

Were it not for the fact that the Dudley Buck Singers are so well known in New York because of the splendid success they have achieved in concert, a slip of the printer in last week's issue of the MUSICAL COURIER might cause some confusion as to whether these singers are appearing as pupils or as concert artists. The headline in the review of the concert which the Dudley Buck Singers gave at the John Golden Theater on November 27 declared that it was a "Dudley Buck Pupils' Recital." As a matter of fact, this headline was written for a review of a pupils' recital which was given at Mr. Buck's studio, and through an inadvertence it was placed on the report of the Dudley Buck Singers' recital. As is well known, all of these artists hold important church positions and appear frequently as soloists in recital and concert. With the exception of one of the artists, they all have studied with Mr. Buck, and for that reason desire to honor him by calling themselves the Dudley Buck Singers.

Kane Violin Studio Notes

This season has been a very successful one for the Kane Violin Studios of Philadelphia. There has been an increase of forty percent in the student enrollment since the opening of the fall term which augurs well for the growth of the school during the present year. There are two studios maintained by this organization, one on Walnut Street and the other on Huntington Park Avenue, for the convenience of North Philadelphia students. The pupils of this school receiving an average above ninety-five percent for the last weeks of the present term are Charles Ott, Carmina Garcia, Conchita Mulet, Betty Tweed, May Vallette and Jane Kelly.

Grace Elliott Married

Grace Elliott, pianist, accompanist and coach, was married on November 23 in her studio in New York to Leon Mountford Whitehouse, architect of this city. Rev. Horace Leavitt of Brooklyn performed the ceremony, after which the couple left on a motor trip over the week-end.



Photo by Walery, Paris

MADELEINE KELTIE
as Manon.

her photographs. Keltie is naturalness itself. She is simple, frank, and very level-headed. Her success and the many honors bestowed upon her in so short a while have not turned her head. For that there is much to be grateful.

Prior to making her debut with the San Carlo Opera Company Miss Keltie had studied piano at the New England Conservatory, and while pursuing these studies she stumbled upon the fact that she had a voice. She began to train it. In the matters of her musical development, Miss Keltie's most enthusiastic champion and advisor has been her mother, a member of a musically inclined family. Coming to New York later, the singer, as a good many youngsters do, went from studio to studio searching for the "best teacher." Being ready to prepare her operatic roles, the singer went to the veteran producer, David Belasco, who recommended the well known artist, Pilar-Morin, whom he had presented in a dramatic version of Madame Butterfly. Belasco has always considered Pilar-Morin a great artist, and to her therefore, mother and daughter went immediately.



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Brande Honneur	Jacob of Poland**
Sonata in B flat	Mozart
Allegro moderato	
Andantino sostenuto e cantabile	
Allegro	
Concerto in G minor	II Bruch
Allegro moderato	
Adagio	
Allegro energico	
Exo Song	III Sinding
La fille aux cheveux de lin	Debussy-Hartman
Fairy Tale	Kuryllo
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*About 500 B. C. }	Transcriptions by A.
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THE YOUNG VIRTUOSO TURNS INTO A TEACHER

By Hugo Kortschak

With uncounted and ever increasing numbers of young people studying music as a means to a professional career, the present day music teacher is confronted by a peculiar problem as to the future of these young and hopeful students. Originally most of them set out with a vision of becoming famous virtuosos; they dream of being besieged by the concert agents all over the world to accept contracts for nightly appearances in great halls; of being the recipients of roaring applause and public honors as well as the envy of their colleagues.

The scope of this vision shrinks as time and progress go on, and contact with actualities reduces it finally to a more possible and practical viewpoint. At the end of the allotted period for learning most of them compromise and become teachers.

The mathematical progression of this evolution as to the numbers of teachers involved proceeds somewhat like this: a capable teacher of sound reputation has at any given time, say, thirty pupils; in most cases, speaking of conditions in music centers, at least two thirds of them become professional teachers, the rest are amateurs or girls who get married and give it up altogether; only in the rarest instances will there be one among them who can count on his or her solo playing as a career.

Assuming that the average study time be eight years (not counting the elementary stages) and that the average teaching life of said capable teacher be thirty-two years, it is seen that one teacher produces in the course of his activity something like eighty new teachers. Granted that the premises are arbitrary and hard to ascertain, there will still be such a number of new teachers left as stands in no sensible relation to the increase of demand.

These circumstances are already felt strongly today; in my own field, that of the violinist, a great number of the more talented players find positions in orchestras; but the number left as teachers is still formidable. Many are ill prepared to meet the difficulties besetting them; they may be tolerably good musicians, but how few of them bring to their specific calling as teachers a minimum of adequate

preparation. They know little or nothing about the principles that govern contact between teacher and pupil. The extent of their knowledge of teaching material is often dangerously limited. Most of them have forgotten just how they themselves were started out and remember only the literature which they covered in their more advanced stages. At best, a few years of fumbling experimenting go by until they have really fitted themselves for their work. In the meantime their disciples are getting a bad start, often necessitating enough years of tedious work of repair.

The introduction of courses of pedagogy, not only in the large institutions but also into the curriculum of private teachers, could do a great deal to remedy this evil. It is true that great teachers are born and not made, but much of the technique of teaching can be taught, just as is done with our school teachers. Fundamental knowledge of teaching material, principles and methods of teaching can be imparted in courses; the all important subject of teaching beginners can be made the object of instruction, which, if it does not altogether take the place of practical experience can at least assure of a safe and sane way in which the pupils of the novice teacher might be helped along.

The prospective teachers might be made aware of the sacred trust that any parent puts in him whom he selects to educate his children; of the necessity of treating each learning child as a distinctly individualistic problem—and of many other desirable qualities that should be brought into action. Perhaps some could even be made to see that they have not made such a bad bargain at all in trading their soloist-vision for teaching which can be made the most far reaching and the most beneficial influence in art; and instead of the disillusioned soloists teaching because there is nothing else for them to earn their living with we might have enthusiastic and interested instructors for our youth.

If conditions as they are give us a multitude of new teachers every season we have to accept the fact, but at least let us have a multitude that faces its task well prepared and with proper appreciation of the responsibility that every educator must take upon himself.

ARTISTS EVERYWHERE

F. X. Arens, of Los Angeles, has three pupils to whom full scholarships (vocal) have been awarded by the Juilliard Music School.

Zilpha May Barnes, director of the Grand Opera Society of New York, announces one yearly scholarship to be given as a memorial to her father, the late Dr. E. P. Barnes of Ohio. Free tuition valued at \$1,000 for one year with a teacher of recognized standing and experience is open to men and women with exceptional voices. Applications should be made to Zilpha May Barnes, 939 8th avenue, New York City; the contest closes December 24.

James Barr, Washington tenor, appeared at the Washington Heights Presbyterian Church, singing numbers by Olcott, Trehan, Sanders, Speaks, and Brahe. On the same program appeared Elizabeth Winston, pianist. Mr. Barr also sang an interesting program from radio station WFFF and was immediately engaged to sing from WMAL. He was the soloist for the Fox Symphony Concert on November 20, the first local artist to receive this honor since the opening of the new Fox Theater.

May Barron will appear with the Washington Opera Company in a performance of Haensel and Gretel.

Alexander Brachocki, Polish-American pianist, gave a recital at the John Golden Theater, New York, and is planning a second recital in the metropolis later in the winter. Mr. Brachocki was born in Scranton, Pa., where he began his studies at the Conservatory of Music at the age of five. His teacher proclaimed him an infant prodigy, and arranged an audition with Paderewski in New York. The master was enthusiastic over the work of the child, and sent him to study with Stojowski. After studying composition at the Fontainebleau School in Paris the first year of its existence, he returned to America. In 1922 he won the Isaac Newton Seligman Prize at the Institute of Musical Art in New York. In 1923, Mr. Brachocki made a successful debut in Aeolian Hall, and since that time has been appearing in concert throughout the United States.

Horace Britt, cellist, gave a program at Town Hall, November 30, playing compositions of Handel, Beethoven, Schumann and several French composers.

Ernest Carter's White Bird, an opera in one act, given in Chicago several years ago and heard in concert form in New York, was presented in Osnabrück, Germany, recently.

Mario Chamlee, tenor, and Mrs. Chamlee (Ruth Miller), soprano, returned to New York recently after being

absent from the city since last spring. Mr. Chamlee spent the summer singing at Ravinia Park, going to the Pacific Coast in the early fall for opera seasons in Los Angeles and San Francisco. With the assistance of his wife, he has given recent concerts in St. Louis, Columbus, Dayton, Indianapolis, Saginaw, Rock Hill and Savannah. After a short rest he planned to resume his tour and appear in Williamsport, Marietta, Louisville, Hartford, Garden City, Summit and Lansing.

Palmer Christian played in Victoria, B. C., recently. The Daily Times there termed him "a master organist, with perfect technique, deep musically understanding, consummate taste." He is now making an extensive tour of the United States and Canada.

Ernest Davis, tenor, has been engaged to sing the tenor role in the production of Charles Wakefield Cadman's opera, Winona, at Minneapolis on January 27.

Mabel Deegan's initial New York recital proved such a success that it resulted in several concert engagements for the young violinist. One of these is a soloist with the Metropolitan Insurance Company Choral Society, of which Julius C. Zingg is the director.

Amy Ellerman has been specially engaged for the White Plains, N. Y., performance of the Messiah by the Choral and Symphonic Society, December 29.

Georges Enesco, Rumanian violinist, is returning to America this month for his fifth visit, and will open his extensive tour with an appearance at the home of Clarence Mackay.

Lynnwood Farnam, solo organist at the recent Friends of Music concert, won flattering newspaper comments, the Times referring to his musically and finished performance, admirable clearness and taste, poetical spirit and sense of proportion.

Bernard Ferguson was recently soloist with the St. Louis Symphony Orchestra, under Emil Oberhoffer. He again appeared in St. Louis two days later as soloist for an Apollo Club concert conducted by Charles Galloway.

Frank Gittelton, violinist, a member of the faculty of the Peabody Conservatory, Baltimore, who recently gave a New York recital, is scheduled for a joint appearance with Austin Conradi in the metropolis within a short time.

Jean Hannon, soprano, who recently gave a song recital at Steinway Hall, has a lovely voice and sings exceedingly well. Particularly interesting was her work in Bantok's Feast of Lanterns, Les Belles Manieres of Weckert, the Creole song, Ay, Ay, Ay, and The Sleigh by Kountz. Curtis Harrower, besides being an extremely capable accompanist, contributed several piano solos. Jean Hannon is a pupil of Oscar Saenger.

Jascha Heifetz was scheduled to give seven recitals recently at the Theater Arbeau in Mexico City, following which he is scheduled for appearances in Guadalajara and Monterey. The violinist is expected to return to New York to spend the Christmas holidays. His New York recital is scheduled for Carnegie Hall January 4.

Myra Hess and Yelley d'Aranyi will appear jointly at the John Golden Theater on December 18 in the same sonata program that they gave in London.

Caroline Himelblau, contralto, is a visitor in New York City recently from Pittsburgh. Miss Himelblau is an interpreter of Russian songs for which she uses the aid of pantomime and costumes to gain her effects.

Ignace Hilberg, Polish pianist, gave his annual recital at the Engineering Auditorium on November 21. The program included a Vivaldi concerto, Variations and Fugue by Paderewski, a group of impromptus by Tansman, a new group of Preludes by Chasins, six waltzes by Brahms, and Liszt's Mephisto Waltz.

Florence Foster Jenkins, active in New York musical circles, gave a successful recital recently at the Ritz Carlton Hotel.

Sergei Klibansky artists collaborated in an enjoyable recital at the Church in The Highlands, White Plains, when Tristan Wolf sang songs by Franz, Puccini and Speaks. He has a tenor voice of very good quality, which he uses with understanding and intelligence. He was well received, and had to give encores after every group. Lizzetta Brad-dock surprised the audience with her beautiful soprano

voice; she sang with great verve and ringing high tones. The Hallelujah by Mozart, and in the Gianni Schicchi aria showed the musical feeling and artistic conception. She was enthusiastically received, and gave two encores. Margaret Miller Zincke sings with musicianly intelligence and taste. Her voice is a rich soprano, full and free, which evidences fine schooling, and all her numbers were delightfully done. Anne Elliott sang in costume old English and American songs; her voice displayed depth of feeling and beauty of tone at all times. The applause left no doubt as to the warm appreciation of the singer. Irene Greenberg was the accompanist.

Laura De Wald-Kuhnle, teacher of voice, expression, and dramatic art, has discontinued her classes in Philadelphia, and has accepted a position with the Dummire School of Music in Harrisburg, Pa., where she is meeting with success. This is the first time that instruction in voice has been given at the Dummire School, and it is interesting to know that the new department is being greeted with much approval. In addition to her school work in Harrisburg, Mme. Kuhnle is directing a chorus choir at the United Brethren Church.

Arthur Kraft's pupils have been working with Nelle Starr, vocal teacher, who was associated with Mr. Kraft for a season at Winston-Salem, N. C., while Mr. Kraft has been on a concert tour. The tour closed with two successive performances of Elijah in St. Louis, after which the singer was scheduled to return to his New York studio.

Beata Malkin, soprano of La Scala Theater, Milan, sister of the Malkin brothers of New York, has cabled of her fine success there as Agathe in The Freischütz.

Benno Moseiwitsch, in his three New York recitals, is offering a set of programs covering the Classical, the Romantic Schools of Compositions and the moderns. These recitals will be given in Town Hall on the afternoons of January 2, New Year's Holiday, January 22, and February 12.

Mieczyslaw Munz, pianist, is having a very active and successful season. Coming engagements include, among many others, appearances in Norfolk, Va. (twice); in Toronto with the Toronto Orchestra; in Flushing, N. Y., and four times with the Cincinnati Symphony Orchestra, Fritz Reiner, conductor.

Carmela Ponselle, soprano of the Metropolitan Opera Company, will concertize in the late spring. She is now under the management of the Wolfsohn Musical Bureau, Inc.

Rata Présent, pianist, made a tour of Canada, which included a reengagement with the Toronto Symphony Orchestra, and also of the south, all this before giving her Chicago recital. On December 12 she will give a New York recital in Carnegie Hall.

Myra Reed, pianist, is conducting a master class in Philadelphia in addition to fulfilling concert engagements. She is scheduled to appear in her third New York recital later in the winter, under the management of Richard Copley.

Felix Salmond, cellist of the Juilliard Foundation and the Curtis Institute of Music, received a splendid welcome in Europe this past summer. German music journals expressed the hope that his Continental tour will become an annual fixture. The Hamburg Nachrichten declared that chamber music in Germany reached an international high-water mark this past summer, and further notes that: "Probably nowhere else in the world will any audience be privileged to listen to an ensemble of such artists as Felix Salmond, Carl Flesch, and Carl Friedberg. They are all internationally known artists, but such a combination of talent could never be met in America, since each of these artists is on individual tour there. At Baden Baden, the four-day music festival was a revelation. The informal atmosphere was charming, and for table companions at evening one had the choice of Fritz Kreisler, Melish, Friedberg, Salmond, Flesch, Elly Ney, or a galaxy of other notables. Nowhere is the summer scenery and stage setting of a festival more conducive to complete appreciation. As for modern music, nothing more complete or devastating has ever been done than the Exposition at Frankfurt this summer. There can no longer be any doubt that Germany retains the musical leadership of the world, at least during the summer festival season."

Albert Spalding inaugurated the musical season at the University of Vermont recently, as the first artist in a series of three concerts which will be attended by 2,000 members of the Vermont Teachers' Association. On October 30 Mr. Spalding was the guest artist of the symphony orchestra concert given at the Capitol Theater in New York City. The same evening the violinist was the recitalist of the Atwater Kent Radio Hour, which was broadcast through the National Broadcasting Company's network. A recent booking for Mr. Spalding is for the R. E. Johnston Biltmore Morning Musicales, New York, on January 20.

Eleanor Spencer, American pianist, has returned from abroad and will soon be heard here again.

Oliver Stewart, well known American artist, is spending an indefinite period of time in Milan, Italy, specializing in Italian and French tenor roles. He writes that he is coaching every day with Maestro Arturo Cadore, teacher of many noted artists. Mr. Stewart's last American appearance before going abroad was in May at the Academy of Music, Northampton, Mass., at which time he took part in the first performance in America of Julius Caesar by George Frederick Handel. The tenor was cast in the role of Sextus Pompey.

The Tollefsen Trio's only New York recital will take place at Town Hall, December 18. The program will consist of works of Boellman, Sandy, and Chausson.

Charles Trowbridge Tittmann has been engaged for his tenth appearance with the Washington Opera Company. During the week of December 3, in an all-American cast, he sang Palemon in Thais and Ramfis in Aida. In January the basso will give a recital at Flora Macdonald College, North Carolina.

Lucilla de Vescovi, lyric soprano, recently gave her first program of Italian songs at the Golden Theater. She assisted was at the piano by Aida Grasselli. An Italian stage setting designed by Lee Simonson was used at the concert. The program included first performances of works by Violone, Tedesco, Pratella, Davico, Panizza, Lualdi and De Cecco.

Mrs. A. M. Virgil has returned to her duties at the Virgil Piano Conservatory, New York, from accompanying her artist-pupil, Charlotte Zelansky, on a tour in the middle

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Atlantic States. Miss Zelansky was warmly received and proved a gifted musician.

Princess White Deer, pupil of Mme. Romanoff, with her father, Chief James David Deer, were pictured in a recent metropolitan paper, the former wearing a replica of a blanket woven for the late Mrs. Warren G. Harding.

Irene Williams has been engaged for five appearances as guest artist with the Philadelphia Civic Opera Company. One of the operas, Gluck's *Maïenkonigen*, will be given its American premier performance. Recently Miss Williams sang at the Ritz-Carlton Hotel, Philadelphia, in honor of the newly appointed Canadian minister, the Honorable Vincent Massey, and also fulfilled an engagement as soloist with the Associated Glee Clubs at the Academy of Music in Philadelphia.

BOSTON

NOVELTY AT BOSTON SYMPHONY CONCERT

Boston.—A feature of the Boston Symphony Concerts of November 18 and 19, in Symphony Hall, was the first performance of *La Bagarre* (Tumult) by Bohuslav Martinu, a young Czechoslovakian composer now living in Paris. The following argument by Martinu explains the motive of the work: "*La Bagarre* is charged with an atmosphere of movement, dash, tumult, obstruction. It is a movement in grand mass, in uncontrollable, violent rush. I dedicate the composition to the memory of Lindbergh landing at Bourget, which responds to my imagination, and expresses clearly its aim and evolution. . . . Although Martinu has been influenced at various times by Stravinsky, Debussy and the impressionists generally, it would be difficult to trace any particular influence in this extraordinary composition. He has unquestionably succeeded in conveying the idea of a tremendous throng in movement, of a multitude swayed, as he puts it, "by all the sentiments, enthusiasm, struggle, joy, sadness, wonder." Martinu does not go out of his way to seek unorthodox harmonies or ear-stabbing dissonances. To be sure, he uses both, but only when they seem inevitable for the scene that he would portray. He has manifestly created a powerful, spontaneous music which is an important contribution to the orchestral repertory. Rarely indeed has a new composition by an unknown composer been welcomed with such enthusiasm.

Mr. Koussevitsky opened his program with a delightful performance of Mozart's symphony in E flat major, characterized by simplicity, grace and euphony, and reflecting credit on the Russian conductor's feeling for absolute music. A praiseworthy performance of Bloch's masterfully written and altogether impressive *Three Jewish Poems*, and a stirring interpretation of the ever-beautiful tone-poem, *Don Juan*, by Richard Strauss brought the concert to a close.

FELIX FOX SCORES WITH PEOPLE'S SYMPHONY

Felix Fox, pianist, added another to his long list of successes when he appeared as soloist with the People's Symphony Orchestra, November 20. A significant commentary on the popularity which Mr. Fox enjoys in these parts was

the fact that over five hundred people were turned away, Jordan Hall being filled to overflowing. The soloist chose Tchaikowsky's exacting concerto in D minor as a vehicle for the display of his abilities, and, despite a dragging accompaniment, gave it a reading conspicuous for technical



Garo photo

FELIX FOX

brilliance, musicianship, clarity and taste. Mr. Fox's listeners rose to him, recalling the pianist again and again.

For purely orchestral numbers Mr. Mollenhauer conducted the orchestra in Massenet's overture to *Phédre*; the fifth and sixth Hungarian dances of Brahms; Bizet's little suite, *Children's Games*, Strauss' *Waltz, Artists' Life*, and Chabrier's *Joyous March*.

BERTHA SCHULTZ

Bertha Schultz, violinist, made an auspicious début at her Jordan Hall recital in a program that comprised a sonata of Handel, D'Ambrosio's B Minor concerto, and lighter pieces labeled George Bass, Wieniawski-Kreisler, Bloch and Borissioff. Miss Shultz commands a technic ample to the requirements of the music she sets out to play. Her tone is pure, her phrasing musical. She interprets, moreover, with poetic feeling, particularly for the classic

style. Miss Schultz was warmly applauded throughout the program. Boris Jivoff was a helpful accompanist.

RAYMOND PUTMAN

Raymond Putman, pianist, gave a recital in Jordan Hall that confirmed the good impression that he had previously made in this city. He gave pleasure through his technical and musical gifts in a program that listed transcriptions by Godowsky and Saint-Saens of old music from Rameau and Gluck respectively, the C minor Fantasy of Mozart, the F minor sonata of Beethoven, a Taussig transcription of a Strauss waltz, and other numbers by Henselt, Ravel and Szalit. It would be interesting to hear Mr. Putman in a program that gave him more opportunity to spread his wings, so to speak. His audience was very cordial.

NEW ENGLAND CONSERVATORY ORCHESTRA OPENS SEASON

The New England Conservatory Orchestra under the thrice admirable leadership of Wallace Goodrich, gave its first concert of the present season in Jordan Hall last month. The orchestra, which is of full symphonic strength, contains about twenty new members, a large majority of the players of last season having returned to the Conservatory. Della Louise Furman, '26, of Franklin, Pa., a piano-forte pupil for several years past of L. Ferdinand Motte-Lacroix and a former secretary of the Conservatory Club, was the soloist. The program included: Weber's Overture to *Der Freischuetz*, first movement of Brahms' Concerto in D minor for Piano-forte and Orchestra, Andre Destoches' *Canaries* from *Amades de Grece*, Couperin's *Sarabande*, Monsigny's *Rigaudon* from *La Reine de Golconde*, Cesar Franck's Symphony in D minor.

In commemoration of Armistice Day a concert was given in Jordan Hall by the New England Conservatory ensemble class for brass instruments under the direction of Louis Klopfer of the faculty, assisted by advanced students. This was the third concert of its kind under these auspices designed to illustrate the artistic effects obtainable from brass instruments when proper attention is given to tone quality, precision, phrasing, expression and balance.

The program began with the *Dead March* from Handel's *Saul* and continued with selections from Gounod, Moszkowski, Debussy, Sudese, Brahms, Dvorak, Kreisler Meyerbeer, Schubert, Chopin, Donizetti and Blon. The soloists were Mildred King (Nashville, Tenn.), Cecile B. Forest (Fall River), Myrtle P. Conoley (Avon Park, Fla.)

REINALD WERRENATH

Reinald Werrenrath, baritone, gave his annual concert in this city on November 13, in Symphony Hall. As usual, his program reflected credit on his musical discernment. Old airs of Handel and Bach, lieder of Schubert, Schumann, and Strauss, a song cycle, *The City of Joy*, by Deems

(Continued on page 57)

Florence Austral Arrives Soon

Florence Austral is coming to America earlier this season than was originally planned owing to pressure of engagements in this country. Miss Austral has been singing in England during the summer and fall and is in as great demand there as she is in America.

"THEN MR. MONTESANTO STEPPED ONTO THE STAGE AND TOOK COMMAND THAT WAS NOT WRESTED FROM HIM TILL TOSCA HAD PLANTED THE KNIFE IN HIS BREAST."

Karleton Hackett, *Chicago Eve. Post*, Nov. 26, 1927



"HE IS ONE OF THE BEST SCARPIAS WE HAVE OR HOPE TO HAVE, NOW THAT BAKLANOFF HAS GONE."

Herman Devries, *Chicago American*, Nov. 26, 1927.

"Some other nicely calculated scenes laid bare Montesanto's skill as an actor more sharply than any performance he has hitherto given here.—Eugene Stinson, *Chicago Evening Journal*, Nov. 26, 1927.

"And there was another reason for enjoying the opera. It was the first Chicago performance of *Scarpia* by Luigi Montesanto. In appearance this *Scarpia* was something like Thomas Jefferson with police privileges and a *Tosca* complex. In action Mr. Montesanto gave him manners, brains, and, when needed, force. In other words, he was credible and his singing accurately expressed the action. So the second act was exciting, as it ought to be, and the final picture, *Scarpia's* body stretched out between the candles and *Tosca* stealing out into the moonlight, was comfortably shuddery."—Edward Moore, *Chicago Tribune*, Nov. 26, 1927.

"The *Scarpia* had in Luigi Montesanto a portrayal that was a dominant figure throughout the opera. Towering above both *La Tosca* and *Cavaradossi* as well as the rest of the cast, he was truly the "terror of all Rome" and such a character naturally had, in his assassination, a fitting end.

"He acted his part, altogether, with Italian ideals in mind, and he put into his text the true ring of the Roman Italian. While there may be at times more sonorous, warmer voices, we have rarely heard a baritone who could color his singing with such apt inflections as the text demanded, and in this respect he was especially good in this role."—M. Rosenfeld, *Daily News*, Nov. 26, 1927.

"HE IS THE MOST YOUTHFUL OF SCARPIAS BUT ONE OF THE MOST INTELLIGENT."

Glenn Dillard Gunn, *Chicago Herald-Examiner*, Nov. 26, 1927

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ROSA PONSSELLE

in "NORMA"

THE Met's last "Norma" was the redoubtable Lilli Lehmann, reverberations of whose vocal and histrionic prowess are still to be heard among the aged survivors of that unequalled era of song. These old fogies no doubt repaired to the Metropolitan last night in the hope of a miracle. I, for one can attest solemnly that the miracle did take place and proclaim Norma redivivus last night in the person and art of Rosa Ponselle.

Mr. Gatti deserves a salvo for himself for his fine presentation of the old opera and his acumen in correctly appraising the amazing gifts of Rosa Ponselle.

For a perfect release from everything modern which ails you, I commend you to the scene of "Casta Diva" at the Metropolitan as sung by Miss Ponselle. This amazing singer is the sole survivor of a singing race at the Metropolitan that once brought breadth and imagination, poise and dignity into the life of the puppets of the lyric stage. Her adoration of the moon in the current revival of "Norma" will lead you back to those still waters of the soul now so effectually obscured by the lifeless turmoil of our present-day existence and art.

SAMUEL CHOTZINOFF,
The New York World.

FROM the moment when Miss Rosa Ponselle poured her remarkable voice into the lovely mold of Bellini's "Casta Diva" the prosperity of this revival was a foregone conclusion.

Norma herself, despite the musical importance of certain of the duets, is very nearly the whole thing in Bellini's opera. And Rosa Ponselle, by the fervor, the dignity and the tonal beauty of her embodiment—which in its finest moments had even a touch of that fabulous, transfiguring thing, the "grand style" of the immortals—enforced and made eloquent this pre-dominance.

Her impersonation has rare and excellent virtues. How truly and sensitively felt was Miss Ponselle's embodiment of the Norma of the earlier scenes—the gravely hieratic Norma of "Casta Diva," a figure lovely and of gracious dignity in the moonlight of the sacred grove; how exquisite the sentiment and the tonal beauty with which she invested that ageless and ravishing apostrophe to the pale goddess! How touching and simple she was in the scenes with her children; how movingly she sang the noble melody of

THE effect of an admirable performance was due largely to the singing of Rosa Ponselle who has probably the most beautiful voice of any soprano of her generation, and who has advanced remarkably as an artist.

The triumph of the performance, so far as individuals are concerned, was Miss Ponselle. Not only as regarded her singing but through the majesty and noble line of her stage presence did Miss Ponselle add to her artistic stature. Her opening air, "Casta Diva," was one of the memorable moments of the evening, a moment of haunting beauty, an observance of style, an evocation of mood that recreated the exquisite old music for her hearers.

The performance was halted for minutes after Miss Ponselle's "Casta Diva" and after each act, and especially the final scenes, the audience singled her out for attention.

OLIN DOWNES,
The New York Times.

ALUSTRE from the golden age of song was conjured into the Metropolitan Opera House last night by Miss Rosa Ponselle who won the transcendent victory of her career as that Celtic Medea who is the heroine of Bellini's lyric tragedy "Norma." This is renowned as the most formidable role in Italian opera. The part has enlisted a veritable roll-call of history's most resplendent prime donne—Pasta, Grisi, Malibran, Virardot-Garcia, Lind, Schroeder-Devrient, Wilt and Lehmann.

To that list is now added an American cantatrice. She was beautiful of face and heroic as to figure and bearing; while her singing towered aloft in glory of tone and perfection of art.

Norma is almost ninety-six years old, and hails from an era in which an accomplished diva embraced in one throat the specialties now divided among the dramatic, lyric and coloratura sopranos, to say nothing of frequent excursions into the contralto region. It



technical equipment which touched Miss Ponselle's achievement with a hint of the legendary.

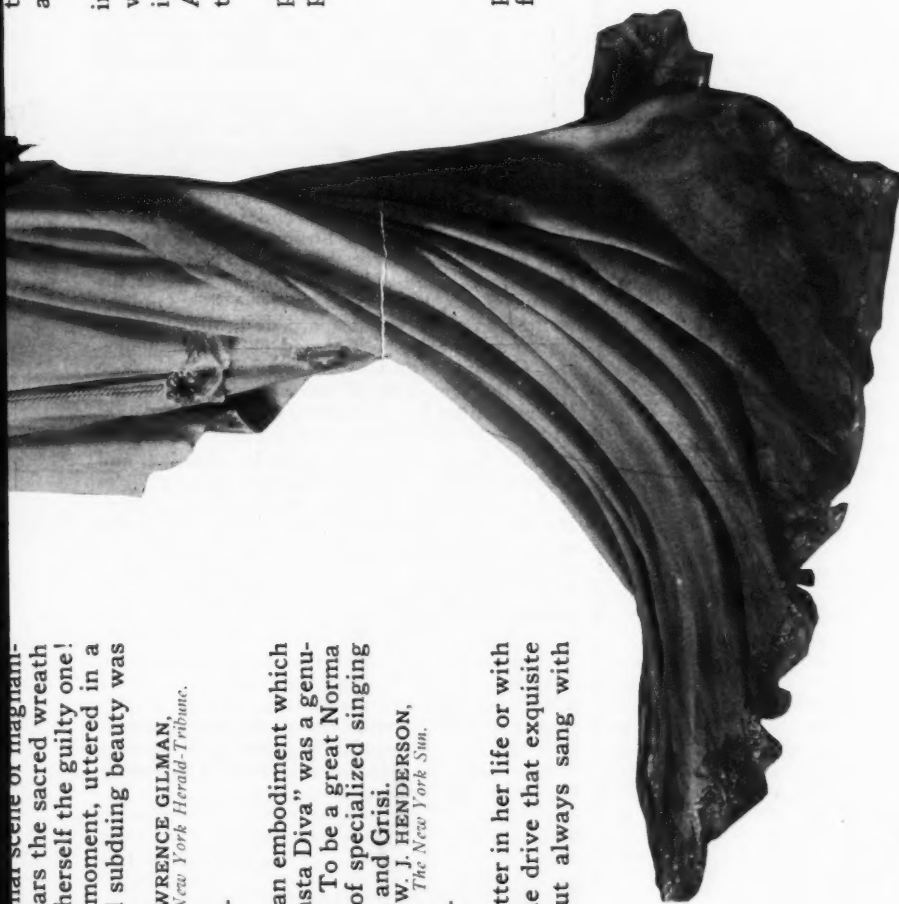
At her disposal he placed an elegiac cantilena—an inexhaustible flow of comely and hieratic melody. It was her part, with coloring of tone and dynamic shadings, to imbue this melody with appropriate feeling. And that Miss Ponselle accomplished, whether it was tenderness, despair, rage, or exaltation.

Under the spell of this remarkable revelation, the performance was turned into a festival. The Metropolitan has beheld few demonstrations so ardent.

RICHARD L. STOKES,
The New York Evening World.

She gave unquestionably a beautiful, magnificent performance. Her voice more limpid, soft and colorful than usual, carried the full significance of the role and her acting had all the dignity of a tragic figure. She was the priestess, the sympathetic woman, passionate lover and fond mother, and always her voice was glorious.

I. B. F.,
The Morning Telegraph.



© Miskin

She added to her repertoire an embodiment which will increase her fame. Her "Casta Diva" was a genuinely beautiful piece of singing. To be a great Norma is more difficult in these days of specialized singing than it was in the days of Pasta and Grisi.

W. J. HENDERSON,
The New York Sun.

Rosa Ponselle never sang better in her life or with better judgment. Never did she drive that exquisite voice with storm or stress, but always sang with smooth, rich legato and with exactly the right feeling and emphasis. Her singing of "Casta Diva" was superb, the very acme of bel canto, and in her tragic moments or in agony the horror or distress was heartbreaking in voice and expression. It was a perfect voice perfectly displayed.

CHARLES PIKE SAWYER,
New York Evening Post.

BELLINI has given his soprano an appropriately heroic vocal task. . . . All in all, of the most exacting music for female voice in the entire repertoire of Italian opera. . . . Miss Ponselle conquered her measures and listeners completely. In pomp of bearing and plasticity of gesture she was truly regal in the sense of Roman drama. Her singing calls for the highest praise. It was vocal art, intelligent, musical, appealing. She searched the heart and touched the imagination of the listener. Her tones were suave in quality and vibrant with feeling. She celebrated a true triumph after the monumental "Casta Diva" aria and was recalled again and again after each act.

LEONARD LIEBLING,
The New York American.

OF course the chief burden rested on Miss Ponselle. The role of the passionate and sublime priestess is almost super-human in the demands it makes on the voice and technic of the singer and on her power and resources as an actress—a role which in difficulty and grandeur vies with Brunnhilde and Isolde.

Miss Ponselle, essaying Norma for the first time anywhere, gave a performance of which she may well be proud. It marked the culmination of her career so far.

It is doubtful whether she could ever surpass her magnificence of yesterday in the inexorable closing scene.

PITTS SANBORN,
The New York Telegram.

Management:
METROPOLITAN MUSICAL BUREAU
33 West 42nd Street, New York City

Knabe Piano Victor Records

WE have long known Miss Ponselle to be a singer of extraordinary capabilities. We have deplored in these columns the apparent inability of the Metropolitan to find for her a role equal to her stature as an artist. There can be no doubt after this "Norma" that Miss Ponselle is the greatest singer among the members of the Metropolitan Opera Company. She is more than the greatest, she is unrivalled. Listening to her, we do not regret that we were born too late to enjoy the Golden Age of musical performances in New York, for Miss Ponselle makes golden the age in which she lives. One is happy to exist in a time and place that permit one the experience of such a voice. She was last evening her transcendent best; she far surpassed her previous record. There was to her singing the old beauty and opulence of tone, the familiar skill and ease in its management, but there was, in addition, an intensified sense of style, a higher polish and certitude to phrasing, and a new wonderful ability to suffuse the music she sang with lovely and characterizing color.

EDWARD CUSHING,
The Brooklyn Eagle.

MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the

MUSICAL COURIER COMPANY, INC.

ERNEST F. EILERT, President
 WILLIAM GEPPERT, Vice-President
 ALVIN L. SCHMOEGER, Sec. and Treas.
 Steinway Building, 113 West 57th Street, New York
 Telephone to all Departments: Circle 4599, 4591, 4592, 4593, 4594, 4595,
 4596.
 Cable address: Muscurier, New York

Member of Merchants' Association of New York, National Publishers' Association, Rotary Club of New York, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, Advertising Club of New York, Honorary Member American Optimists.

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For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS—Domestic, Five Dollars; Canadian, Six Dollars. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and kiosques in Europe.

Copy for advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, notching, leveling, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the act of March 3, 1879.

THE MUSICAL COURIER EXTRA

Published on the 1st and 15th of every month by

Musical Courier Company

Devoted to the Interests of the Music Trade

NEW YORK DECEMBER 8, 1927 No. 2487

After all, the Carmen figure of the popular mind is as much a creation of Bizet as of Merimée.

Rambler tells of a man who had to dispose of his radio set, because his wife could not stand being a listener.

"We read of an American composer who thinks nothing of writing a song before breakfast. We, too, try not to think about it."—Punch, London.

The new Ford attracts wider attention than could be gained by a new American opera or symphony. Economists understand the point; musicians wonder at it.

"Press agency is entering the field of belles lettres," says the Morning Telegraph. Now that the craft are authors, let us get even with England by sending them over there to lecture, and tell a panting and palpitant public how American editors are spoofed, and how American readers gobble up front-page fables which masquerade as "news."

New York's Interborough and B. M. T. carried 1,830,200,000 passengers in the year that ended June 30. That figure is a little larger than the entire population of the world. Of the 1,830,200,000, nearly all read papers while riding on the trains. The number that perused the MUSICAL COURIER was approximately 1,267,400,955. We are not sure of the exact figure, as we had to stop counting during the time we spent at church on Sundays.

Schubert was the most versatile of Lieder writers. Perhaps just to show his command of musical moods and technic of expression, he wrote songs on almost every conceivable subject, romantic, martial, solemn, sentimental, mystical, historical, dramatic, passionate, lyrical, sad, gay, philosophical, fanciful, etc. Those who are impressed by the precocity of young Korngold should read the biography of Schubert—for instance, the record of works written by him in his eighteenth year. There were two symphonies, a string quartet, four piano sonatas, an adagio in G, twelve Viennese dances, eight Scotch pieces, variations for piano, two Masses, a Stabat Mater, a

Salve Regina, five large dramatic pieces for the lyrical stage. Also there were 146 songs—including The Erlking!

It is a pity that the kings and queens of music cannot bequeath their talents to their descendants, as throned political rulers pass on their crowns.

A recent essay by a Beethoven authority, asserts that the great composer's instrumental works contain, "at least seven hundred tunes, each one full of character." And most of them original. Composers of popular music, please take notice.

In England, the experiment was tried recently to keep the auditorium in total darkness during the playing of music by Debussy and Wagner. We surmise that, even with the lights turned full on, many an auditor would remain in total darkness during the performance of the music in question.

Now Otto H. Kahn must know that he is truly great. The celebrated comedienne, Fanny Brice, is singing a song called What's the Matter With Otto Kahn, which represents the plaint of a young Hebrew girl who thinks she has an operatic voice and imagines herself neglected by the Metropolitan Opera House. The song, like some of the best comedy, is successful because it is not without a tinge of tragedy.

It appears that, "after long debate and much divergence of opinion," the Senate of the University of Vienna has declined the proposal to confer a doctor's degree upon Richard Strauss. The refusal reflects more upon the Senate than it does upon Strauss. He should worry, what with his fame, his royalties, his good health, his symphonic and operatic conducting engagements, his town and country homes, his devoted little family, and his comfortable fortune tucked away in the bank.

Eighty-five years ago the New York Philharmonic gave its first concert here, and its first performance of Beethoven's fifth symphony. One of the listeners on that occasion reported many years after, to the late H. E. Krehbiel, that "While the listeners did not know whether or not it was beautiful, they felt it was great." The audience of 1927 will smile at the audience of 1842. No one today doubts that the C minor symphony is beautiful, and its greatness never has ceased to grow in popular estimation. The records, by the way, tell that the actual New York premiere of the work occurred eighty-six years and ten months ago, when it was performed under the auspices of the German Society, and the Concordia, the orchestra being conducted by Ureli Corelli Hill, who later wielded the baton over the initial Philharmonic concert.

According to the New York Times of November 29, Mary Garden is in love—with the Chicago Police Force. It is not surprising that a woman of Mary's discernment should admire an organization whose efficiency and perfect organization have contrived to make Chicago the safest and most peaceful city in America. It is also natural that one beloved by many should love many—and in numbers there is safety—usually. Miss Garden appeared in Monna Vanna at the Chicago Opera on December 6, with her customary success. Her impersonation of Salome, Manon, Thais, Melisande and other roles are known and admired the operatic world over; and now that she has thus candidly bared her inmost soul, her appearance at no distant date, in the title role of the Daughter of the Regiment, is looked forward to with expectancy and some apprehension.

The Rev. Dr. C. F. Reisner, opposed to many things, sometimes tries to trample on the personal rights of his fellow-citizens, but whole-hearted agreement must go out to him in his recent pulpit broadside against legalized prize fighting, which he calls "bestial," "commercialized brutality," and "pure animalism." It has in it, says Dr. Reisner furthermore, "the old Roman spirit of slaughter. It eats at the very vitals of spiritual America. It arouses the bloodlust of the nation. When thousands jump to their feet and cheer the victor, they are simply calling for blood as did those who attended the murderous gladiatorial fights in Ancient Rome. There is nothing manly or wholesome about it." Dr. Reisner probably feels that such "sport" carnivals set back the cultural development of a nation, as discouragingly and tragically as does war. The cause of music especially, is hampered, when degenerative and debasing influences grip the minds and imagination of the multitude, and entice from the people huge sums of money part of which might otherwise be spent for more edifying and beneficial entertainment. It is out of the question, of course, that any

RAVEL

The coming of Maurice Ravel to America is an event of real historical importance. Ravel is one of the best known of living composers, and since the death of Saint-Saëns and Puccini, he and Richard Strauss must presumably stand as the deans of the creative musicians of the last generation. It is true that Ravel is ten years younger than Strauss, but he became noted early in life, having written Habanera in 1895, when he was twenty, and his famous Pavane pour une infante defunte when he was twenty-four, and others of his most noted works before he was thirty.

Ravel's musical history has been a curious one. His style and manner apparently have gradually changed. From about 1910 his idiom has become more and more abstruse—one is almost inclined to use the terms inhuman or non-human. His early works are of the sort that must appeal to all the music-loving world, and with them his reputation was quickly made and quickly became universal. His later works, many of them, are of a nature that only very advanced and erudite musicians and musicians with a distinct trend toward modernism will care for.

It is curious to note that the work of Ravel and the work of Strauss took a similar turn at about the same time. One has only to read a list of the Strauss works and the Ravel works to find that most of those that are familiar were written before the date above mentioned, 1910. The great Strauss symphonic poems were written before Strauss was thirty-five, and, similarly, the best known of Ravel's works, up to the waltzes, were written before he was thirty-five (he is now fifty-two).

However, as aforesaid, the coming of Ravel to America for his first visit is an event which makes history. It is of small moment after all whether a man's style changes or not. That does not alter the fact that he may have written great things in his youth; and in the case of Ravel, as in the case of Strauss, this is certainly so. One must regret that Ravel is not today turning out such splendid compositions as his J'eaux d'eau, written in 1901, or his Ondine, written as a part of Gaspard de la nuit in 1908. These are works of real and permanent value, and Ondine, especially, is a work so exquisite that only genius could have created it. Had Ravel written but this one work alone it would have stamped him as a great creative master.

Ravel is a musician of superior training, and creates for the orchestra, for the string quartet or for opera with as great perfection as he does for his own instrument, the piano, or for the voice. His string quartet, written in 1903, is a masterpiece, as are also his one-act opera, L'Heure Espagnole, and his Rhapsodie Espagnole, as well as the orchestration to his Russian ballet music, his Mother Goose Tales, and so on.

That Ravel will receive a warm welcome in America cannot be doubted, and it is to be hoped that this extraordinarily retiring gentleman may find America not all too disagreeable. It is said that he needed a great lot of persuasion to make the trip and that even at this writing he is still hesitating.

musical event in America ever could draw the "box office" assembled recently in Chicago when the two leading gloved gladiators engaged in championship combat. But also it is certain that if such spectacles were eliminated, the way would be eased for the support and assimilation of finer mental culture, and deeper understanding and love of the best kind of music.

Schumann-Heink is shortly to make her farewell to the New York concert stage. This will be a notable if regrettable event. For many long years Schumann-Heink has maintained her reputation as a contralto of extraordinary artistic worth, and the thought that she has now reached an age when it becomes necessary for her to retire is saddening. She has been an American resident for many years, and never did America have a more welcome addition to its citizenship. There has been many a joke made about the farewell appearances of great concert artists, the farewell appearance habit with some of them being confirmed and apparently permanent. They say farewell again and again and always come back to say it once more. The world will hope that Schumann-Heink will also adopt this habit and that her coming farewell will be followed by many another similar occasion.

VARIATIONS

By the Editor-in-Chief

Charles L. Blossfeld, of Brooklyn, is a truly generous contributor to this column, for he writes us an interesting missive, and at the same time presents us with an autograph letter of Anton Seidl, received by Mr. Blossfeld from the celebrated conductor, in 1891.

Mr. Blossfeld's letter is as follows:

637 St. Marks Ave.,
Brooklyn, November 17, 1927.

Dear Variations:

I have always been an admirer of your very able and highly illuminating writings, but until last Sunday evening, at the Pleiades Club, I never had had the pleasure of conversing with you.

You will recall that I spoke of the enclosed letter. I was twenty at the time the man whom I will always consider one of the greatest, if not the greatest conductor wrote it, and I had been an ardent lover of Wagner for four years prior to that time. I mention my age, because being very young then, my mind was full of innocent visions, and thinking that I possessed a basso voice that could be put to some use, I saw in Emil Fischer, that splendid Hans Sachs and magnificent Sarastro, a pattern for harmless aspirations.

With the wings of ambition I soared to the blue infinite above where Big Possibilities ever wait, like the golden apples of the Hesperides, but I hit the ground with a dull thud and since then I have been quite contented to take up a white man's burden with the rest of my fellow plodders.

So you see my name means nothing, but Anton Seidl's name will live forever and with you a fellow Pleiad of distinction, the letter will,—for the reason I explained to you,—find a better resting place than with me.

With best regards,

Loyally yours,

CHAS. L. BLOSSFELD.

It appears that Mr. Blossfeld and three of his friends had decided to organize a male quartet and wished to give it the name of the conductor. Mr. Blossfeld wrote to him for permission, and received the appended reply (in German):

New York November 13, 1891.

Very Honored Sir:

Your request, although it pleases and honors me, is one I cannot answer favorably, as the name would cause confusion and lead to misconceptions.

I must not take such a risk, even if only for the sake of the Seidl Society.

I regret very much that I cannot extend my name to your organization, but if you reflect quietly on the subject, you would agree with me that it would not do, as far as the public understanding is concerned.

Besides, I am very shy of every kind of personal exploitation. I beg you therefore, not to carry out your purpose.

How would it be if you called yourselves "The Siegfried Male Quartet?"

With best greetings,

Your

(Signed) ANTON SEIDL.

Mr. Blossfeld does not inform us whether his four-some followed Seidl's advice.

Is it better to do one thing superlatively well, or to do many only acceptably?

After the recent Boston recital of Harold Samuels (that delightful performer of the piano music of Bach) rare Philip Hale wrote in the Herald of that city:

Mr. Samuel has many admirers. He deserves to have them for he is a pianist of certain fine qualities; but some of his admirers in a state bordering on hysteria assert that there is only one god, Bach, and Mr. Samuel is his prophet. Thus they do him an injury, as when they say that he is a "Bach specialist."

It has been handed down to us from days of Greek and Roman writers on medicine that there were specialists for the left ear and other specialists for the right ear. Why in music, one might ask, should there not be a specialist for Bachs "French" Suites; another for the "English" suites; still another for the Partitas, and so on?

When it comes to pianists, a general practitioner is to be preferred.

True, Philip. But nearly all pianists are specialists, even though not commonly regarded so by themselves, or by their admirers. It stands to reason that a musical nature reacts to its own preferences and prejudices of temperament. Some interpreters are able to move closer, mentally and emotionally, to the spirit of Bach, than for instance, to that of Chopin. Schumann has preferred exponents of pronounced romantic inclinations, and tendencies, and the same persons might not at all affiliate with the scholarly pages of Bach.

Liszt, on the other hand, needs a virtuoso taste and technic, and a certain flamboyancy of expression. There are ideal Debussy players. There are paramount Brahms players.

Wanda Landowska is generally regarded as an outstanding reader of the very old classics. Then, too, there are surpassing performers of modernistic piano music, who feel no sense of communion with the standard older works.

Von Bülow was a recognized Beethoven authority. De Pachmann shone for years as unrivalled in some

of the smaller Chopin pieces. Joseffy was believed by many to outrank all his confreres in the delivery of Chopin's E minor concerto.

The list might be prolonged very much further, and it extends also to singers, violinists, and conductors.

Philip Hale used to be a prominent specialist himself—a specialist against the music of Johannes Brahms.

At the current Reinhardt production here, of Shakespeare's A Midsummer Night's Dream, the Mendelssohn incidental music is used in connection with the play. That score remains one of the marvels of all time. Mendelssohn wrote the overture when he was seventeen. Korngold wrote his Violanta at the same age. Korngold copied Strauss. Mendelssohn copied no one. Only Gluck, Cherubini, Haydn, and Mozart ever achieved orchestration as fluent, charming, delicate, and transparent as that of Mendelssohn in his overture to the Shakespearean poetical play.

None of the newspaper reviews which have come to this desk about Emma Eames' new book, Some Memories and Reflections, had any praise for the volume. The consensus of opinion seems to be that the book is egotistical, somewhat spiteful, historically faulty, and generally unimportant. One feels happy, though, at the spectacle of a fellow creature with such a full sense of self-satisfaction and self-significance. It is given to only a few humans to be so completely enwrapped in mental contentment.

The Elwyn Artist Series, of San Francisco, issues a circular announcing its 1927-28 musical attractions. We notice a sensational event scheduled for February 20, when a recital will be given by "Albert Spalding, Leading Contralto of the Chicago, San Francisco, and Los Angeles Civic Operas."

By the way, Charles Wakefield Cadman, visiting New York currently, is authority for the statement that within a short time Los Angeles will have an opera house of its own, to cost \$3,000,000.

We always are glad to be quoted, but particularly by so eminent a musical personage as Frederick Stock, prime minister of the Chicago Orchestra—and our pleasure is no less great even when we are not mentioned in connection with the quotation. Mr. Stock spoke before the Chicago City Club last week, and after declaring that jazz appeals to the most brutal instincts, he added: "The music of the eighteenth century appealed to the head, that of the nineteenth to the heart, and this of the twentieth century appeals to the feet."

Apropos, B. L. writes: "It is reported that Honegger's next symphonic work is to be called 'Rugby,' and will depict 'the pulsating action, reaction, rhythm, and color, that animate a football game.' Stealing your stuff, I would remark, that one hopes the work may achieve a long run, that the critics may not make a mass attack upon it, and that the composer will reach his goal, and score successfully."

Koussevitzky, Boston conductor, told the Parisians not long ago that jazz is on the decline in America. As a matter of fact, no one is declining it who admires that form and kind of music, and there still are many millions of such persons in our propulsive land. What Mr. Koussevitzky probably intended to imply,

TUNING IN WITH EUROPE

There has been some agitation over the small pay of English organists, who, as is well known, rank relatively higher in the world scale than any other special branch of the English musical profession, but the majority of whom earn something like \$7.50 a week. One of the results of this agitation, apparently, is the doubling of the organist's salary at Westminster Abbey, the premiere church of London, to £1,000—or slightly less than \$5,000 a year. In the course of the controversy over this question people have proffered various arguments against the proposed increases. One of them is that "to play a modern organ requires very little energy"; another, that church-organ playing is not truly a profession, but a "hobby"; and still another, that "a person who

was that the interest of those musicians has waned in jazz, who at first thought its bizarre rhythms, colorings, and orchestration, might be incorporated profitably into symphonic music. It was found, however, that a very little jazz goes a great way in scores that have a dignified intent and character; and for the most part those composers who experimented with the new form of tonal jugglery now have abandoned it definitely as unsuited for purposes of extended symphonic expression and development. Jazz will linger for awhile as a typical adjunct to popular songs, and as a real "invitation to the dance." How long it will linger in that capacity only time will be able to tell.

A gentleman who says that the MUSICAL COURIER "always seems to get angry whenever large receipts are taken in at a prizefight or football game, or large salaries are received by athletic and other superficial heroes of the moment," sends us a clipping telling that Ruth Elder, the aviatrix, has signed a vaudeville contract which will net her \$100,000. Well, we feel our anger growing again; because such news always makes us think of the lack of financial reward suffered by many musicians of fine talents perfected after years of study. By the way, referring to the Elder contract of \$100,000, the New York Sun remarks: "It would seem only fair to split part of it with the skipper of that Dutch freighter, even if Ruth had to let him be her piano accompanist or something."

This observation by Lawrence Gilman in the New York Tribune should send all our adipose lyrical ladies and gentlemen into an immediate system of strict dieting: "The address to the eye is not a whit less important in opera than the address to the ear."

In the Chicago Evening Post, its able critic, Karleton Hackett, makes the suggestion that the big orchestras of our country arrange some form of exchange whereby, for instance, once each season, Boston would give the Friday and Saturday regular concerts in Chicago, while the orchestra from that city gives the regular concerts on those same days in Boston. It is a sensible idea and seems not impracticable. Such interchange of symphonic demonstration is bound to be instructive and edifying for the various communities concerned.

Romanticism in music is about 100 years old. No wonder it seems to be bowed, bent, and staggering these days.

"The crying need of music in this country at this day is not more performers but more people who will pay money to listen to music. . . . Artists who give concerts of genuine beauty deserve a large public, not a struggle to make both ends meet." No, the foregoing is not the cry of a disappointed artist, or a profitless manager, but a paragraph from a well-considered recent article by W. J. Henderson, in the New York Sun.

Chopin, Schumann, Schubert, Verdi, and Wagner are among the die-hard composers whose melodies simply refuse to pass away.

Schubert's Unfinished masterpiece is to be left that way, after all. At least it has had some thorough advertising where most needed.

Soon Italy will be having only the operas that Mussolini likes.

Vox Ponselle, Vox Populi.

LEONARD LIEBLING.

intends to accompany the congregation on Saints' days and Sundays should do it as a form of worship or not at all." The last argument would be the most excellent of the three, provided (a) that the preachers would preach on nothing a year; (b) that the butcher, the baker and the electric light company would forego sending bills to organists.

Now that the French medical authorities have found Anatole France's brain under weight it only remains to discover a tenor's brain that will dip the scales the other way, and all our pet psychological notions will be in the discard.

General Ludendorff has officially announced his secession from the Protestant Church, and, as is rumored, has joined the Teutonic pantheists, who worship Wotan and his truly German colleagues of Valhalla. Now we know why the general goes to

the Bayreuth. He probably has a family pew in the Festspielhaus.

* * *

Mascagni, say despatches from Rome, has composed a Fascist hymn entitled the Hymn of Work. If titles mean anything it will certainly be less popular than the famous Intermezzo.

* * *

"Modern music," said the maestro in a recent interview, "is the cocaine of our time." That makes it a question for the League of Nations committee on the drug traffic.

* * *

A good joke on Dr. Julius Korngold, of Vienna, and father of Erich Korngold, composer, is being passed around in Vienna, where the first performance of young Korngold's opera, *The Miracle of Heliane*, has just been premiered. It appears that the Neue Freie Presse, of which the elder Korngold is the critic, was, prior to the premiere, full of unusually enthusiastic comments on the activities of the Vienna Staatsoper. This, according to a Viennese wit, is one of the "Miracles of Heliane."

* * *

Which reminds us of the classic Korngold story about a certain famous pianist who, though an abstainer from the contemporary product ("cocaine of our time"), suddenly announced his intention of performing a piece by Erich Korngold. "Is it grateful?" a colleague asked him. "No," was the answer, "but the father is."

* * *

The King's Bench, one of the high courts of England, has decided that a parent who withdraws his child from school for one hour for the purpose of a music lesson is guilty of an offense. This should be read together with George Bernard Shaw's latest comment on the English school as "that dreary prison."

* * *

From the recently published book by Pavlova's former conductor, Theodore Stier (*With Pavlova Round the World*) we learn the interesting fact that King Edward VII was a great lover of music. For two months each season a small orchestra played for him nightly at Sandringham Palace, and Mr. Stier belonged to this orchestra for five years. At five minutes to eleven one night he instructed us to play his favorite selection from the Meistersingers. As the concert was supposed to close at eleven and the usual version of the "selection" occupied about thirty-five minutes, the conductor thought it wise to make a judicious cut, to bring the time down to seven or eight minutes. When the last bar had been played, he rose from his seat and said coldly: "What exactly do you mean by that? Where was the quintet? Where was Pogner's address? Where was Beckmesser's Serenade? Absolute laziness, I call it." Then, after a pause, he added: "And now for a punishment you will play over the whole selection. From beginning to end, please." C. S.

GOOD PUBLICITY PAYS

Many musicians are like parrots; they repeat what they hear. For this reason many in the profession do say that advertising pays, and often those who say this do not know how to advertise. Nevertheless it may be stated that good publicity really does pay and examples galore could be cited here. If only one is taken, it is solely because it proves our point most conclusively.

For years the Chicago Grand Opera Company used press agents, excellent men and women in their profession, but who, when dealing with opera singers, introduced their wares to the musical public with stories that often reflected badly on the intelligence of the artists, to say nothing of the public and of the managing editors of the papers which opened their columns to such rubbish.

Those articles did not bear fruit, as results talk, and often the Auditorium was half empty. Then came a publicity director, Ben H. Atwell, who, with a small corps of intelligent and diligent co-workers, inundated the press of the country with true stories, some having musical interest and others historical flavor that made them happy contributions; and as such they were published promptly and the returns in the way of subscribers to the opera proved conclusively that Atwell was traveling in the right channel.

Since then Ben H. Atwell, who, if memory serves right, had his training as a press agent for circuses, has continued the good work, until finally this season one seldom sees an empty seat at the Auditorium on subscription nights. This is not only due to the manner in which the performances are given, but also to the manner in which the public is made aware of what is going on at the Auditorium. Congratu-

lations, therefore, are in order for the publicity department of the Chicago Civic Opera Company, and for its head.

BARTOK COMING

Bela Bartok, Hungarian composer of the picturesque and alliterative name, will sail for New York on December 10, and is scheduled to make his first American public appearance with the New York Philharmonic on December 22, when he is to play his own piano concerto, which scored a success at the Frankfurt Festival last July.

Bartok has had a more significant career than most of the other modernistic composers, for they usually flare up like rockets early in their careers, and later come down like the traditional sticks. This Hungarian maker of music now is forty-eight years old, and seems to be just entering the really important stage of his artistic activities.

Although remarkably gifted as a piano virtuoso, he buried himself for years as a teacher at the Royal High School of Music, in Buda Pesth, and spent much of his time collecting the folk songs of his country. He succeeded in tabulating 55,000 of them.

Bartok found from his studies that the Gypsy music was not really the typical, national music of the people of Hungary. According to a Bartok biographer, "he discovered from the Magyar folk pieces that they were predominantly modal and pentatonic, and needed a different harmonic treatment from that of any other European tunes."

The musical style of Bartok is a personal one, based primarily upon the researches aforementioned, but individual in its uncompromising refusal to be influenced by Wagner, Brahms, or his brother modernists. Nearly everything by Bartok is tinged with strong, strange, and often barbaric rhythms, a certain emotional introspection, and often a high degree of passionate bitterness. Rarely is there joy unconfined. His pages reflect the effect of his long, lonely wanderings in search of folk-material, his life among the peasants and shepherds, the lonely solitude of the mountains, the might and inexorableness of nature.

One of the most familiar of Bartok's works is his *Dance Suite* for orchestra, often played in this country; but not unknown here also are his *Some Easy Piano Pieces*, *Bagatelles*, *Burlesques*. Several ballets, and some of the chamber music, are still to be heard in America.

Bartok is slated to play, among other things, on his tour in the United States, his early *Rhapsody* for piano and orchestra, one of his violin sonatas, with Szigeti, and the piano concerto.

Of the last named work, the aforementioned biographer says: "It is a bitter piece. It seems to signify the composer's complete renunciation of the romantic influences in music, a disillusionment with the ideals of the present-day world, a purely personal expression in which the contemplation of beauty and the solace of poetic thought have little part. The essential barbarism of a mechanized age, the nervous excitements of the day, even jazz, are mirrored in the pages of this indictment of a generation."

As a tour de force, it is probably without precedent, and its difficulties surpass even those of Stravinsky's *Sacre du Printemps*.

All things considered, Bartok's forthcoming appearances in this land should be among the most interesting and possibly exciting events of a season which up to the present has presented only a few features that take on the aspect of the extraordinary.

INDIVIDUAL INSTRUCTION

Today advocates of individual instruction as opposed to the usual group method are coming to the front once again. By no means the least prominent of these is Edith Hatcher Harcum, who proves her theories in her own school at Bryn Mawr, Pa. Here Mrs. Harcum not only superintends the musical education of young people but prepares them for universities and colleges. The enrollment of the school is limited to sixty pupils, that Mrs. Harcum's ideals may be carried out with greater facility.

The present era of almost universal doubt has unearthed some all but forgotten controversies, among which none is more important than this one dealing with education. In democratic America, and for that matter in England and on the Continent, the education of the young has become synonymous with group instruction, and though this particular method has its good points there can be little doubt that there is plenty to be said in favor of the opposite one, that of individual instruction. More and more do we realize that people are not alike; that they react to things differently. This is strikingly true in the case of musical instruction. Many a student has been considered stupid or unmusical in the past just because he was slower than his fel-

lows or perhaps supersensitive in the presence of others.

Individual instruction was the method generally used in all of our so-called Golden Ages. The Greek philosophers centered their attention on the individual. In old China it was the same; and where can one find a better example of the pupil and master idea than in the more recent middle ages?

Mrs. Harcum's, then, is not a novel or a sensational experiment, but appears to be a noteworthy advance in the contemporary fields of education and should be watched with interest.

PEN POINT TACTICS

"Little Tommy Tucker sang for his supper," so we were told in our childhood days, but the more up to date version is that singers nowadays sing for their press agents' suppers. The market is flooded with pseudo writers, men and women whom artists pay to transcribe their praises into words, and the transcriptions are mailed regularly to newspapers, where they have major operations performed upon them—and die as a result. The waste paper basket is their urn. But music papers, because they seek news of music and musicians greet these wordy patients with patience. Staffs are engaged to rewrite what the highly priced press agent sends for publication. When the "marvelous," "great," "enormous success," "greatest success" and other favorites, which are repeated in psittacous fashion, have been pared down, there is nothing left. Hence the urn by the music editor's desk on a daily newspaper. The outcome in the music paper's office is different. More mail arrives with the usual underscorings, and the story the letter tells is much more effective than the material sent in "honor of the artist." The letter comes as a means of a self defence. That may account for its peculiar color and dash and life which the psittacid superlatives lack. The press agent holds his job through the music paper. The artist pays the agent to sing his praise. The agent underscores his—there are more "hers"—demands upon the music paper. The paper, in turn, pays a staff to make the material submitted readable, with the result that parasitic agents hold their positions at the expense of the paper which uses the germ of the idea held in their altogether bad copy.

Our plumes touch the ground to those agents whose good news sense, and whose common sense as well, tell them instinctively that adjectives do not make the story, just as clothes do not make the musician. There are a few, as our reading columns will vouch for us. It is to the others that we aim our salty tune—to the others who are not a boon to musicians.

Musicians themselves accomplish what is real news. They find obscure manuscripts; they attract thousands who come many miles to hear them. Their work speaks for them. Their accomplishments say more than scroll after scroll such as those piled here before us. There is adventure and romance in the life of a musician. And both are news.

HOW IT IS DONE IN DRESDEN

At the Dresden Opera, all operas are given in full, without cuts. The performances of Meistersinger and Götterdämmerung are therefore forced to begin at five o'clock in the afternoon. Fritz Busch, leading conductor of the Dresden Opera, explains:

This makes it necessary to have a large orchestral personnel, for with a performance lasting five or six hours the brass and woodwind players have to be relieved after the third act, or about 9 o'clock. It would be impossible for them to play well for an entire opera. The strings remain intact. Because of this reinforcement system we never have more than seventy musicians playing at a time—at least at the opera performance. For the symphony concerts, however, which are shorter and less of a strain, we use the full 135 musicians who make up the Dresden Orchestra.

In "barbarous" Chicago and New York, we do not give opera with an orchestra of only seventy pieces, and we do not change players during the performance.

However, the system does not seem to work any harm in Dresden, for its opera performances are admitted to be first class, and they seem to satisfy a very critical clientele.

Busch, by the way, is regarded by experts as one of the most artistic and authoritative opera conductors now functioning in Europe. He is at present demonstrating his symphonic talents temporarily here, as guest leader of the New York Symphony.

REDIVIVUS!

The following interesting note is taken from the Pacific Coast Musician: "Jenny Lind, soprano, gave a costume program recently at the Criterion Theater, Santa Monica, for the Girl Scouts' benefit, under the auspices of the club women of that city." Comment is superfluous.

WHAT THE JURY THINKS

The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in the local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is conducted for the purpose of reproducing some of the contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—The Editor.

Mischa Weisbord, November 19

TIMES . . . Beethoven's Romanza, in which he showed beyond a doubt that he could play soulfully and with uncommon grace.

TRIBUNE . . . The Beethoven number barely escaped sentimentality. . . .

Heinrich Schlusnus, November 20
(The Musical Forum)

TIMES . . . His treatment of the German text, for clarity and for verbal as well as musical nuance was . . . exceptionally eloquent.

WORLD . . . He did not altogether succeed in extracting the music in the poetry of Heine and the poetry in the music of Heine's musical collaborators.

Hallie Hall, November 20

TIMES . . . revealed more than average talents at her recital. . . .

HERALD . . . displayed a fair amount of interpretative ability, though not enough to set her apart as exceptional. . . .

Laura Tappen Safford, November 20

WORLD . . . She has a sweet voice of good tone and pitch. . . .

HERALD . . . has a singularly hard, flat, unvibrant voice, somewhat imperfectly placed.

TIMES . . . She sang two Brahms lieder with expressiveness and feeling.

HERALD . . . the interpretations suffered from a lifeless manner on the part of the singer.

SUN . . . She has perhaps one of the most beautiful voices now before the public.

TELEGRAM . . . disclosed an uneven contralto of small dimensions, marred by a tremolo. . . .

Tito Schipa, November 21

WORLD . . . In an aria from Massenet's Werther . . . the opening phrases were of an indescribable velvet-ness of legato, and the whole excerpt was thrilling in its fervor and beauty.

TELEGRAM . . . Here Mr. Schipa was scarcely at home. . . . In seeking to imitate the sentimental sweep with which French dramatic tenors declaim this air he pushed his voice beyond its natural limits, of power and uttered some eminently hard, raucous sounds.

WORLD . . . gave Mozart's Alleluja. It was unusually interpreted. . . . The coloratura passages were remarkable for their transparency.

TELEGRAM . . . attempted Alleluja by Mozart. . . . It proved an unhappy choice, turning up various rough and razor edges in the tenor's scale without establishing him as a master of florid execution.

Persinger String Quartet, November 21

SUN . . . made a very favorable impression in the beautiful Schubert music, playing it . . . with fine insight, buoyancy, admirable rhythm and a tone usually musical and colorful.

TELEGRAM . . . Thus much of the beauty of the Death and the Maiden variations escaped; and the breathless pace at which the players took the adorable second subject of the first allegro . . . deprived it of its . . . charm and wistfulness.

Philadelphia Orchestra, November 22

POST . . . Masterly playing by the Philadelphia Orchestra at Carnegie Hall last night.

WORLD . . . Can nothing be done to rescue the Philadelphia Symphony orchestra from the shaggy and ravaging embrace of Fritz Reiner?

TELEGRAM . . . The superb orchestra and its guest were admirable likewise in the glorious symphony of Haydn.

WORLD . . . One would scarcely have guessed that the second movement was one of Haydn's most exquisite inspirations.

TIMES . . . This suite (Noah's Ark, by Rieti) is program music in children's vein. . . . All this is entertaining, sometimes entertaining in the picture book manner, and sometimes posed with a certain self-conscious effort and fabrication.

WORLD . . . Rieti looms up as one of the few creative musicians of our clamorous but sterile age. . . . He seems to have something really worth while to say. . . . The Noah's Ark Suite is descriptive music with a touch of irony, but it really describes and does achieve, irony.

WORLD . . . Leo Wiener's orchestration of the Bach toccata (No. 1, in C), is brilliantly solid and will do much to rescue the fine old organ piece from the oblivion which most music for that instrument enjoys.

WORLD . . . We remember few orchestral transcriptions of Bach—few, if any—that impressed us being in such bad taste, and so belying the character of Bach's organ music.

Caroline Le Fevre, November 23

HERALD . . . Miss Le Fevre showed marked technical mastery and poise. . . .

WORLD . . . Her technic could be mended here and there, and her style improved by a good deal less stiffness. . . .

TIMES . . . audience was treated to a novel exhibition of absolute pitch and youthful poise. . . .

WORLD . . . She could not be said to have displayed more than ordinary ability.

Philharmonic Concert, November 23
(Beatrice Harrison in Delius Concerto.)

JOURNAL . . . a violoncello concerto, with Beatrice Harrison. . . .

WORLD . . . Miss Beatrice Harrison, violinist. . . .

AMERICAN . . . It is a serene and scholarly work, touched here and there with quiet poetry. . . .

TIMES . . . a work which is weak and dull, and of which the form is loose and insecure. . . .

SUN . . . As a whole the composition is enjoyable. . . . in large part melodic and beautifully tinted.

JOURNAL . . . She played the thing devotedly, but could not lift it out of the doldrums of dullness.

AMERICAN . . . The Delius cello concerto is a serene and scholarly work. . . . The hearer is soothed, petted, persuaded. Lovely music is this concerto.

WORLD . . . The concerto seemed all Wagner and no Delius, except, of course, in the tedious continuity of the piece, and the insipid character of the themes.

TIMES . . . The Stravinsky Scherzo Fantastique is brilliant writing, full of "influences," scored with an expertness that must have been highly satisfactory to Rimsky-Korsakoff, Stravinsky's teacher.

WORLD . . . Stravinsky lets loose a great swarm of bees. The occupations of these insects are commonly held to be of a fascinating nature, but their labors, as depicted by the grandpapa of modernism, are just a melodious buzzing around.

Paul Althouse, November 27

SUN . . . The tenor was in good voice. . . .

TELEGRAM . . . Mr. Althouse was not at his best. . . .

TELEGRAM . . . Gifted as he is with a fine voice. . . .

WORLD . . . the voice itself was satisfying within its limitations.

POST . . . Mr. Althouse has a voice of much beauty and a musician-ship that gives his listeners pleasure.

WORLD . . . Mr. Althouse was given to excessive sentimentality and over-dramatization . . . voice satisfying within its limitations.

SUN . . . the audience responded appreciatively to Mr. Althouse's well-sung offerings.

TELEGRAM . . . Perhaps the lyrics would have made still more effect if the tenor had tried to make less.

SUN . . . Mr. Althouse's well-sung offerings.

TELEGRAM . . . used it to full advantage (his voice) only in a suave melody "In Meiner Heimat." . . .

Dudley Buck Singers, November 27

POST . . . Blending of the voices . . . was a feature that brought forth encomiums from the audience. . . .

SUN . . . the ensembles . . . were muffled, without smooth blending.

Roman Polyphonic Singers, November 27

SUN . . . The musicianship of the singers and their leader made strong artistic appeal, and the general effect was one of an exalting mood.

POST . . . Sang off pitch, with harsh tone and with little of the spiritual appeal professed by the management.

Princess de Broglie, November 27

WORLD . . . A remarkable young pianist.

SUN . . . Her talents were of varying order. . . .

WORLD . . . She played the Chopin Sonata in B minor with a cry of sorrow and of yearning that broke your heart.

SUN . . . certainly unequal to the entire demands of the Chopin sonata. The last movement was badly played. . . .

TIMES . . . She received . . . hearty applause throughout the evening.

EVENING WORLD . . . whose personality somehow fails to carry vividly across the footlights.

Arcadie Birkenholz, November 27

WORLD . . . a violinist of lambent touch and impeccable technique. . . .

EVENING WORLD . . . unrelenting excursions from pitch which messed up nearly all of his harmonies and work in the upper positions.

WORLD . . . was especially effective in the Lalo Symphonie Espagnol. . . .

EVENING WORLD . . . Faulty intonation quite ruined any good effect . . . (Symphonie Espagnol).

SUN . . . his performance was much enjoyed as was evidenced by a large audience.

EVENING WORLD . . . did not seem to be doing himself full justice.

Karl Kraeuter, November 28

TIMES . . . an artist of taste and musicianship. His tone often had ingratiating warmth and purity. . . .

TELEGRAM . . . Fullness or richness of tone had not part in the scheme of things and altogether little of value was accomplished.

HERALD . . . execution was good . . . left hand admirably proficient.

TELEGRAM . . . constant strays from the pitch . . . defective technic.

POST . . . pleased again as an artist of taste and accuracy.

TELEGRAM . . . little of value was accomplished.

MUSICAL COURIER READERS

An Answer to an Interesting Question

To the MUSICAL COURIER:

Many thanks for the keen editorial, "An Interesting Question," anent American music during Music Week.

You say, "It is utterly impossible to get people excited about a performance of any well-known classic work unless those performing it are able to bring attention to themselves." So far as it concerns our great orchestras this is unquestionably a sound observation based upon the increased emphasis placed upon the conductor. The standard symphonic and operatic repertory has been iterated and reiterated until the board critic is forced to devote the bulk of his space to the reading of the conductor, although it is well-nigh if not quite impossible to devise a new reading without trespassing on the grotesque.

Would it not be possible to excite interest sufficient to draw patronage to orchestral performances by stressing the compositions of American writers? It will be objected at once and with considerable justification that however valiant

OBITUARY

HENRY W. SAVAGE

Henry W. Savage, noted producer of comic opera and grand opera in English, died in the Massachusetts General Hospital, Boston, on November 29, after an illness of some weeks. The deceased was sixty-eight years old at the time of his death. He is survived by his wife, nee Alice Louise Batchelor, of Boston, a son, John B. Savage, and a daughter, Mrs. Bettina T. Brown of Cambridge.

Colonel Savage came of a New England family which settled in New Hampshire in 1638, and was prominent for its wealth, (gained in the real estate field) and for the fact that no war in which the United States was engaged was without participants from the Savage family. The deceased himself was a colonel in the Spanish American War and a commodore in the late World War.

On his graduation from Harvard in 1880 young Savage took up the real estate business in Boston, and soon thereafter built the Castle Square Hotel and the theater of the same name. The latter failing to pay, he took over its management and started a career as producer that has had few if any equals. The notable success of the Castle Square Opera Company, which extended over many years, was a signal victory for opera in English. Scarcely an American city of any consequence was not visited at some time or other by the company, and success attended it everywhere. Many singers who later achieved international fame started their careers under the management and guidance of Savage.

Among his notable operatic productions were the American premiere of *Madam Butterfly*, and an English version of *Parisian*. In the comic opera field he brought out, among others, *King Dodo*, *The Prince of Pilsen*, *The Sultan of Sulu*, *The Yankee Consul*, *Peggy from Paris*, and, last

NEWS FLASHES

Sundelius and Crooks Soloists at White House

Marie Sundelius, Metropolitan Opera soprano, and Richard Crooks, tenor, were the two artists who sang on December 1 at the first of a series of monthly musicales being given in the ballroom of the White House at Washington, D. C. The singers appeared in compliance with a personal request made in a letter last spring by Mrs. Coolidge. The program included many "request" selections, with the *Butterfly* and *Boheme* duets as closing numbers. Following the concert the artists were presented to President and Mrs. Coolidge, and later to the distinguished guests present. The request for the singers at the White House is regarded as an especial honor, for previously Mrs. Coolidge has left the selection of artists to the capable discretion of the musical director. H.

our tiny army of native composers may be it is too small to breach the walls of the classic's citadel. But how in all conscience is this little army to be increased and its armamentarium strengthened if it be denied the opportunity to do battle? When an American composer has learned his business as far as may be from the books and the instructors and has begun to work out original combinations of instruments, how is he to know if they be good or bad unless he hears them played?

About 1880 a situation analogous to this existed in Russia, whereupon some of the Russian conductors began to do programs of Russian music by native composers, and the latter, able at last to hear their works, made such rapid strides in the art of composition that few of our own programs are now without Russian representation. Would not the same thing happen here if we gave our writers the encouragement of performance?

A delightful story is told of an American composer who submitted one of his compositions to the conductor of a great orchestra who promptly buried it in a pile of "unavailable" manuscripts. Some years later the composer became music critic of an influential New York daily paper. The composition was immediately programmed by the conductor and the composer found himself in the embarrassing position of reviewer of his own work. The point is that he had to wait several years to be able to judge his own composition.

The Stadium last summer held possibly its largest audience to hear the *Rhapsody in Blue* with its American composer at the piano, and there are other signs significant to those who see. The Beethoven Symphony Orchestra at its recent Carnegie Hall concert gave Aaron Copland's *Cortège Macabre* and did Emerson Whithorne's *Days and Nights* in New York at its concert on November 16. Not only this but Georges Zaslavsky, the Beethoven Symphony Orchestra conductor, has promised to program at least one work by an American composer at each concert. So maybe the sun will break through the clouds after all.

(Signed) STANLEY WHITING.

William Arms Fisher Compliments

Boston, Mass.

To the MUSICAL COURIER:

I want to express my hearty appreciation of the boldface editorial on the school operetta, in the MUSICAL COURIER. In so far as my observation goes this striking development in musical activity in this country has not before been given due notice. There is nothing to parallel it abroad. It has become a distinctive feature of American school life, gives happy expression to the play-impulse of our youth and has created a genuine demand for operettas that are worth-while from the literary and dramatic point of view and which have musical significance.

Of course there are plenty without any real quality but the encouraging fact remains that the standard is continually rising and the call increasing for school operettas of quality. Apparently nothing is beyond the ability of young America.

WM. ARMS FISHER,
(Oliver Ditson Company).

but not least, *The Merry Widow*. The title role in *King Dodo* was taken by Raymond Hitchcock, who started as a member of the chorus in prior productions. Savage had the gift of discerning genuine talent in beginners and of developing it.

The theater also felt the master hand of the prolific producer; in the realm of comedy and drama he successfully produced *The County Chairman*, *Madame X*, *The College Widow*, *The Yankee Tourist*, *Every Woman*, *Excuse Me* and others. In addition to the prolonged and uninterrupted success of the Castle Square Opera Company no less than fifty extraordinarily successful productions are credited to this extraordinary managerial genius.

WILHELM STENHAMMER

Wilhelm Stenhammer, Swedish pianist, composer and conductor, died of apoplexy in Stockholm on November 20, at the age of fifty-six. He started his career as a pianist, but turned early to the writing of songs that quickly brought him recognition. His first big work was *Princess and Page*, for solo, chorus and orchestra, which was performed in Stockholm. This work was followed by more choral works, two operas, two piano concertos and a number of chamber music works.

Stenhammer was conductor of the Stockholm Philharmonic Orchestra for several years, and also of the Royal Opera there. Later, from 1907, he conducted the *Korforening* and *Orkesterforening* in Göteborg. In all his activities he proved himself to be one of Scandinavia's foremost musicians, and his loss is deeply felt and mourned.

HAVILAND STEVENSON

Haviland Stevenson, who for over a quarter of a century has been identified with Silver, Burdett and Company, textbook publishers, passed away on December 1 in Arlington, Mass., after an illness of some months.

MUSIC AND THE MOVIES

MUSICAL COMEDY AND DRAMA

By JOSEPHINE VILA

DOUGLAS FAIRBANKS

Douglas Fairbanks' new picture, the *Gauche*, is being presented with picturesque settings at the Liberty Theater. The film itself is in the usual but inimitable Fairbanks manner. The popular screen hero, with the aid of a good cast, shows himself as the same energetic, amusing, smilingly gallant young man who has for so long held the attention of the whole world. Of course this time the locale of the play is different. The *Gauche* is a story of excitingly romantic Spanish America and this is where a charming part of the performance comes in, for not only do colorful costumes delight one on the screen but the theater has prepared an elaborate stage prologue to the picture. As the curtain goes up on a dimly lighted stage the strains of delicate guitar music are heard. Then there are singers and lots of couples dancing marvelous tangos and all in gorgeous costumes. Many atmospheric settings are very artificial, but not this one. It really holds one's interest as a legitimate play would. The dancers and the singers are not awkward; they know what to do and seem to take a lively interest in doing it. Seldom has this writer seen such thrilling tangoing. The music throughout, too, is splendid, the musical score being well arranged by Nat Finston. This whole production justifies the enthusiasm with which the public is greeting it.

MARGARET ANGLIN IN ELECTRA

Some months ago we saw Margaret Anglin in *Electra* at a charity performance at the Metropolitan. Then we expressed ourselves most enthusiastically in these columns. Thursday night last we again had that pleasure—it is a real privilege—of seeing the great interpreter of the Greek drama, this time at the smaller Gallo Theater. The change in theaters did not lessen the dramatic effectiveness of *Electra*, which was cordially received by a large audience. Many flowers and continued applause greeted Miss Anglin at the successful conclusion of the first evening of a series of ten or more performances to follow.

Anglin as *Electra* is great! She rises to magnificent dramatic heights and gives a superb portrayal of one of the most trying roles we know. A striking figure in her somber robes, she at once, with her action and bearing, makes a true picture of the grief and spirit of revenge with which the part abounds. Anglin's voice is a thing of sheer beauty. Moreover, she uses it in a manner that makes one literally hang on each word. Although surrounded by a capable company, Miss Anglin always dominates the stage. Antoinette Perry was a new Clytemnestra; Elwyn Harvey, Chrysotemis; Ian Maclaren, Aegisthos and Ralph Roeder re-appeared as Orestes. The admirable incidental music is by William Furst and the entire production under the direction of Miss Anglin.

JAZZ SINGER TO BE SHOWN IN MANY PLACES

Warner Brothers' newest picture, *The Jazz Singer*, starring Al Jolson, has exceeded in popularity all predictions made for it, playing to capacity audiences at the Warner Theater in New York.

Its Chicago premiere occurred recently when it was greeted with cheers and tears. Its tremendous appeal to the emotions and its logical, appealing story are balanced equally by the wonderful charm of Al Jolson's singing of songs. This is made possible by the improved quality of the Vitaphone presentation of the dialogue and musical aspects of *The Jazz Singer*.

The effect of this combination of voice and movement produced the same emotional reaction on the Chicago audiences as it did at the New York opening.

Warner Brothers announce that this picture will be shown in every big city in the United States before Christmas, contributing to the Christmas spirit of melody and good cheer.

THE VERSATILE MENDOZA

David Mendoza, conductor of the Capitol Theater, has the scoring of a number of picture plays to his credit. He has supplied the musical background for *The Big Parade*, *The Merry Widow*, *Mare Nostrum*, *The Scarlet Letter*, *Ben Hur*, and the most recent Metro-Goldwyn offering, *Love*, starring John Gilbert and Greta Garbo, besides others.

STRAND

The cold wave is driving hordes of screen fans into the



HART HOUSE

String Quartet

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Geza de Kresz
Milton Blackstone

Harry Adaskin
Boris Hambourg

Management
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Fish Building, New York

Strand Theater this week and an entertaining presentation is keeping them in their seats until the final flicker. Milton Sills, the modern female's screen idea of a "he-man," is holding forth in Peter B. Kyne's story, *The Valley of the Giants*. With Doris Kenyon and George Fawcett lending him able dramatic support, Mr. Sills gives the audience an excellent idea as to what a man can be when he possesses the qualities of both a "tough hombre" and a great lover at the same time. *The Valley of the Giants* is blessed with a powerful plot, has some excellent photographic effects and is altogether attention-holding to the very end.

Nathaniel Shilkret and his augmented Victor Salon Orchestra continue to charm the thousands of music lovers who come weekly to hear and enjoy this talented and well balanced organization. He opens the program with a novelty which is called *Showing Off the Boys*, in which various members of the orchestra render solos. Orville Rennie, possessor of a lovely lyric tenor voice, sings *Among My Souvenirs*, and Pauline Miller, a talented soprano, renders *Sweet Sixteen*. Patricia Bowman and Nikolas Daks entertain with some graceful dancing. *Odds and Ends*, a compilation of interesting subjects, completes the bill.

DORIS CANFIELD AND ROSALINE GARDNER

Luring the aesthetically inclined from the chill blasts of a winter's wind was the dance recital by Doris Canfield and Rosaline Gardner at the Little Theater on the evening of December 4. The swirl of soft draperies, the lightness of unshod feet, the appeal of graceful movements and poses, and the beauty of music from the masters all contributed their share of charm to making this performance the artistic creation that it proved to be, and it was greeted by a large audience of enthusiasts. Olga Mendoza furnished the piano accompaniments.

PALACE

Fannie Brice held over for the second week at the Palace, easily walked away with the show last week, repeating such favorites as *Sascha*, *The Passion of the Pasha*, *The Song of the Sewing Machine*, and that "scream," *Mrs. Cohen at the Beach*. Another old favorite was *Irene Bordoni* in a repertory of new and old songs, in which the charming French artist won new honors with *Louis Alter* at the piano. And speaking of old favorites holding a prominent place on the program were *Clark and Bergman* in comedy songs and dances. This talented couple may always be counted upon to amuse, and they did with little trouble. Other acts were the *Four Pepper Shakers*, *Max and his Gang*, *Thomas J. Ryan* (celebrating his fifty-fourth year on the stage) in an act entitled, *Fathers Come Back*, besides the weekly news reel, *Aesop's Fables*, and hits from musical comedies played by the orchestra, under Ben Roberts, rounded out a good menu of entertainment.

COLONY

Betty Compton is appearing in a film version of the well known, *Cheating Cheaters*, this week at the Colony Theater. It will be recalled that not only has this play been on the stage, but also an earlier movie was made of it with Clara Kimball Young in the lead. The writer is under the impression that Miss Young's *Cheating Cheaters* was a more serious film than that of Betty Compton, who, along with the rest of her cast, makes it a very light and amusing comedy.

There are, with the exception of a fox-trot by Walter Donaldson, no special musical numbers, but the feature picture is preceded as well as followed by several pleasant screen diversions not the least of which is an animated cartoon concerning the romantic adventures of a strange looking rabbit (or was it a mouse?) and his friend, a camel.

ROXY'S

An unusually fine and attractive program is being given at the Roxy Theater this week. The program opens with an organ solo and continues with the Roxy Symphony Orchestra presenting a unique and spectacular fantasy entitled *Twenty-Four Dollar Island*, which deals with the evolution of Manhattan Island from its purchase from the Indians up to the present day. The work is a credit to Werner Janssen, that very talented young composer, and was enthusiastically received.

The diversissements are comprised of a duet, Bizet's *Pearl Fishers*, sung by Douglas Stanbury and Harold Van Duzee, and three dance numbers, *Les Boutons de Roses*, by the Ballet Corps, *La Petite Midinette* by charming little Maria Gambarelli, and Strauss' *Beautiful Blue Danube*, sung by the Roxy Ensemble and interpreted by the Ballet Corps. Beatrice Belkin, coloratura soprano, gives a fine rendition of *Benedict's Le Carnaval de Venise*. The Fox News and Movietone is interesting and educational as well. Another dance number, *Sixteen American Rockets*, is being enthusiastically received. The Italian Street Song of Victor Herbert is sung by Jeanne Mignolet, soprano, and the Roxy Ensemble has a brilliant stage setting and brings forth a good deal of spontaneous applause.

The program concludes with the feature picture, *Wild Geese*, with Belle Bennett and a very good supporting cast. The story, taken from the prize novel by Martha Ostenso, deals with a farmer who turns his children from him by making them slaves to his iron will. It is well acted.

LOVE

John Gilbert and Greta Garbo are in *Love*. The aristocratic little Embassy theater fairly bulges at each performance with an assorted clientele of those who love to accept rumor for truth and enjoy the thrill that comes when they find that both Mr. Gilbert and Miss Garbo "look natural," and with a few, perhaps, who have read Tolstoy's *Anna Karenina*, which is the basis for the Gilbert-Garbo demonstration of love.

The strange, long sounding note of foreboding which haunts Tolstoy's pages has found its echo in the film version

AMUSEMENTS

POP. MAT. DAILY 2:45

AL JOLSON
in
'THE JAZZ SINGER'
VITAPHONE
WARNER THEA. 6th Ave. 52nd St. N.Y.C.



CAPITOL

BROADWAY
at
51st STREETJOHN GILBERT
in MAN, WOMAN and SIN

with JEANNE EAGLES—
A Metro-Goldwyn-Mayer
Picture

THE CAPITOLIANS
Capitol Grand Orchestra
WALT ROESNER
Guest Conductor
CAPITOL GRAND ORCHESTRA
CHESTER HALE GIRLS

POPULAR SYMPHONIC
CONCERT
Sunday, Dec. 11th
at 11:30 A. M.
Soloist
YASCHA BUNCHAK
(Cellist)
CAPITOL GRAND
ORCHESTRA
David Mendoza, Conductor

STRAND BROADWAY AT 47th STREET

H. B. WARNER

in "FRENCH DRESSING"

with LOIS WILSON, CLIVE BROOK

LILYAN TASHMAN and others

A First National Picture



50th St. & 7th Ave.
Under the Personal
Direction of
S. L. ROTHAFEL
(Roxy)

Beg. Sat. Dec. 10

WILLIAM FOX

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"LADIES MUST

DRESS"

with

VIRGINIA VALLI

World's Greatest Theatre

People of discriminating taste
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motion pictures and diversisse-
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CHESTRA of 110, entrancing
ballet.

Sunday Concert, Sun. Dec. 11th
at 11:30 A. M.

Soloist

PERCY GRAINGER

World-Famous (Composer) Pianist

ROXY SYMPHONY

ORCHESTRA of 110

Erno Rapee, Conductor

MARGARET ANGLIN

in ELECTRA

10 PERFORMANCES commencing DECEMBER 1
GALLO THEATER, 54th St., West of Broadway

of his tragic story. It has been the custom of Metro-Goldwyn long since to do everything on an artistically simple scale. Russian sets, and especially sets of aristocratic and military Russia, are enough to tempt any garrulous producer. Here we have a film which is big in its simplicity, and one which is beautiful because it is never lavish.

Greta Garbo has never been more disarmingly lovely than she is in *Love*. She seems to have had the long story of Anna's life and love in panorama before her. Each movement she makes has its good reason. She works with a sure hand. She rises to heights. Sinks back to rise again. Her final scene comes with a crash, and the picture has ended.

If we have seemed to turn a little from the work of John Gilbert it is only because he becomes tangled in what he is doing, and in the effect he wants to make. He is still the debonair lover, and a uniform is his long suit.

Love is a little shorter than most road show pictures. And its ending is so abrupt and surges on so quickly that there were a few sighs of surprise when the lights were flicked on and the patrons of *Love* turned for home.

There will be many who will sigh long over the touching spots of *Love*. It is an unusual picture. And Greta Garbo is at her best. David Mendoza supplied the musical score which is well suited to the changing moods of the film.

CAPITOL

It took a wary producer but a picture or two to learn that the shortest cut to filling his house with admirers of John Gilbert was to call his picture almost anything so long as it held the word *love*. Various modified conceptions of the word have been hung up over theaters when John Gilbert performed inside, and this week the Capitol gives shelter to one of his most entertaining program pictures which limps a bit under the inexplicable title of *Man, Woman and Sin*.

With Mr. Gilbert is Jeanne Eagles. Her appearance in the film is said to be her first screen venture. If there are those who remember a once flourishing concern called the Old World Film Company they are the ones who will remember Miss Eagles on her previous "first screen venture." She screens well, and be it said of her that her diction is perfect. There was not a line which she spoke
(Continued on page 38)

JAMES HAUP

TENOR

Mgt: S. L. Ross, National Broadcasting Co.
195 Broadway New York

MUSIC ON THE AIR

ELIMINATIONS ON HAND

From Washington, D. C., comes the following statement: "Proper clearance of radio channels will necessitate the ultimate elimination of 330 stations," Commissioner Sam Pickard of the Federal Radio Commission announced today.

"He added that the commission decided to begin the plans for the elimination program, following up its blanket order for changes in wave lengths, power and time division of 146 stations, effective at present.

"The commission has decided to extend until February 1, 1928, all licenses expiring December 31, and hopes to have twenty-five more changes cleared by February 1.

"The action of the Federal Radio Commission, in making numerous changes in wave lengths and power of radio stations in all parts of the United States now effective, received the strong endorsement of the National Association of Broadcasters.

"Lee S. Baker, managing director of that organization, stated that there can be no doubt, when the situation is carefully studied, that the principle invoked by the commission is absolutely sound and for the best interests of American radio.

"The Radio Commission's latest changes, which have gone into effect, were prompted by the advent of winter weather. While the commission does not expect that its present reallocations will restore distance reception to the status it enjoyed several years ago, it is thought that heterodyning will be almost entirely eliminated."

With this announcement comes some hope as far as improvement in reception of broadcasting is concerned. No doubt the stations which will be eliminated will be the unimportant ones, which up to the present time have done just one thing for the public—aggravated every sincere listener with their continual interference. The important stations are those which have made it a point to offer to the public the best that lies within their radius of broadcasting, and we are particularly interested in the musical side of it. These good stations are also those which have chains and which have made it their business to remember that it is the intelligent public they are trying to reach. Perhaps this intervention by the Federal Commission will also give a boost to the existing good stations, for while we claim they are good, comparatively speaking, they will excuse the remark that at times we must acknowledge that we glean a smile from some of the efforts which to the sponsoring stations obviously seem a big event, and is usually an attempt at something musical. Where can one get a spark of inspiration from such headlines as The Physical Culture Shoe Prince and The Castoria Lullaby Lady? And the music that goes with these offerings is correspondingly valueless.

ON TURNING THE DIAL

MONDAY, NOVEMBER 28.—There are those who think that the Roxy broadcast was good, full of vim and personality, and that Milton Cross upheld the Roxy degree of originality; again there are those who believe that Roxy "humanely relieved the situation" by taking the reins of the concert himself. As for us, we were particularly pleased with the musical end of the entertainment, as the Marche Slav and Adagio Pathetique were excellent orchestral attempts. For a decided change the General Motors gave something of a continuity program, which seems much more in keeping with an entertainment of calibre than the three sectional potpourris previously offered. John Charles Thomas was the figure-head of the evening and gave a glorious rendition of the Eri Tu. Then Fritz Busch was the eminent conductor who presided over the orchestral side of the concert and gave the Liszt Hungarian Rhapsody a virile interpretation.

TUESDAY, NOVEMBER 29.—The New York University course on music offered its fourth lecture on Edward MacDowell with Marion Bauer as the speaker and with valuable illustrations in keeping with the talk, thus making it a most instructive broadcast. Then to keep the continuity of this report it is essential to mention the Continentals' hour which featured works by Deems Taylor, MacDowell and Henry Hadley intelligently, and entertaining also was the appearance of the Fisk Jubilee Singers on the Edison Hour. They are excellent exponents of the negro spiritual and we regret that their tour will take them far from us for a period of time.

WEDNESDAY, NOVEMBER 30.—For the first time since its inception the Duo-Art entertainment dealt with the lighter type of music. There were graceful attempts to record the syncopated attractions and also some good soloists. It was a wise stroke on the part of the management as it proved that the Duo-Art is as valuable to the musician interested in popular music as it is to the classical fanatic. The Kolster Hour was divided between Strauss and Kreisler, and those who love the Old Refrain, Tambourine Chinois, Blue Danube and Voices of Spring had the opportunity of a lifetime to hear the music by a good orchestra and some clever arrangement for chorus of the Kreisler music sung by the Carollers. The National Grand Opera Company entertained with the Tales of Hoffman, the delightful Genia Zielinska interpreting the roles both of Olympia and Giulietta. Miss Zielinska has become a valuable asset to the National Broadcasting Company. Her voice is invariably pure and has an extraordinary quality for broadcasting; her name assures one of an accurate musical understanding of the roles she undertakes. This operatic venture was no exception to the high standard of Mr. Sodero's ensemble work in the weekly operatic broadcasts.

THURSDAY, DECEMBER 1.—With the exception of Martha, sent over the air by the Chicago Opera, the broadcasting of the evening was rather of a dull sort. Miss Mason was heard in the tuneful role to great advantage; her voice is ever a pleasure to hear.

FRIDAY, DECEMBER 2.—Tchaikowsky's Andante Cantabile

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by the Anglo-Persians; Massenet's Herodiade with the Savoy Plaza; Gershwin Selections by the La France Orchestra were valuable orchestral numbers that were heard during the evening. Then, too, the Cities Service had an attractive program and Sacha Fidelman played the three selections of popular music artistically.

SUNDAY, DECEMBER 4.—Devora Nadworney was featured in a program of Russian songs, assisted by an ensemble. Her contralto was most suitably adapted to coloring these folks melodies. The Granadas afforded pleasure with the Beethoven quartet in G major, and Reinald Werrenrath, baritone, was featured again on the Atwater Kent Hour. Mr. Werrenrath was selected to open these fine concerts, and that he should be a frequent contributor to the Sunday evening music is a joy to his audiences. Always Mr. Werrenrath is an artist, one that can give pleasure by his gifts and one that obviously appreciates the gifts of others, as we witnessed when watching the singer enjoy the McCormack concert in the afternoon at the Century Theater. Earlier in the afternoon Mr. and Mrs. Henry Holden Huss gave a joint program which included compositions played by Mr. Huss and a number of delightful songs as offered by Mrs. Huss.

FACTS OF INTEREST

The Zenith Radio Corporation has begun suits to stop sales of fraudulent radio sets.

Belle Forbes Cutter will be starred as the next Columbia artist.

MARGHERITA TIRINDELLI.

Philadelphians Applaud Mischakoff

Mischa Mischakoff, up to a short time ago concertmaster of the New York Symphony Orchestra, now occupies the same position with the Philadelphia Orchestra. At a concert given by the latter organization under the direction of Guest



MISCHA MISCHAKOFF

Conductor Fritz Reiner in the Quaker City recently the violinist, in addition to his usual duties, played the solo part in the Tchaikowsky D minor concerto, and so masterful was his performance that he took the audience by storm. The papers had nothing but praise for him. "His technic is flawless, and his tone is full of fire and pure, often brimming, beauty," wrote the Philadelphia Inquirer, and the Public Ledger stated: "Mr. Mischakoff displayed a faultless sense of rhythm, perfect intonation and musical taste of the highest order." In the same paper appeared the interesting news that "he received one of the most enthusiastic receptions from the audience that any soloist with the orchestra has had for a long time." The Philadelphia Orchestra is fortunate indeed in having such an artist.

George Castelle's Duties Numerous

Owing to the pressure of numerous duties, George Castelle has resigned his position as director of the Meyerbeer Singing Society of Baltimore. Mr. Castelle is teacher of a number of pupils who are doing concert work, and a great deal of his time is taken in assisting them to prepare their programs. Mr. Castelle is retaining his positions, however, as conductor of the Baltimore & Ohio Glee Club, an organization of sixty-five men, and director of the Vocal Ensemble of Baltimore, a chorus of one hundred mixed voices.

Among the artist-pupils of Mr. Castelle who are winning success is Elsa Baklor, one of his first and finest pupils. In company with John Head, she presented the prologue to the motion picture Camille, when it was shown at the Stanley Theater in Baltimore. She also appeared recently before the Baltimore Music Club, singing Spanish songs in costume.

Sylvia Lent to Give Recital

Sylvia Lent, violinist, will appear in recital at Town Hall, New York, tonight, December 8, playing concertos by Nardini and Castelnuovo-Tedesco, Poème by Chausson, and a group of miscellaneous pieces by modern composers. She will be accompanied at the piano by Frank Bibb.

Presidents' Day at the National Opera Club

The monthly meeting of the National Opera Club, Presidents' Day, will be held today (December 8) at the Waldorf-Astoria Hotel. Mrs. Edgar Stillman Kelley will be special honored guest, and acts from operas, in costume, will be given.

CONCERT ANNOUNCEMENTS

INVITATION PIANO RECITAL

CARRIE BURTON OVERTON assisted by

WINIFRED WATSON Soprano,

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CONCERT ANNOUNCEMENTS
NEW YORK

December 8—Philharmonic Society, evening, Carnegie Hall; Sylvia Lent, violin, evening, Town Hall; Mrs. Rebecca Seligman, opera recital, morning, Guild Hall.

December 9—Philharmonic Society, afternoon, Carnegie Hall; New York Symphony Orchestra, evening, Carnegie Hall; Myndelle Louis, song, afternoon, Town Hall; Compinsky Trio, evening, Carnegie Chamber Music Hall; Eva Mail, song, evening, Steinway Hall.

December 10—Symphony concert for children, morning, Carnegie Hall; Mme. Schumann-Heink, song, afternoon, Carnegie Hall; Richard Buhlig, piano, afternoon, Town Hall; Yale University Glee Club, evening, Town Hall.

December 11—Frances Alda, song, afternoon, Carnegie Hall; Philharmonic Society, afternoon, Metropolitan Opera House; Sunday Night Concert, Metropolitan Opera House; New York Symphony Orchestra, afternoon, Mecca Auditorium; Abby Morrison Kicker, opera soliloquies, evening, Belmont Theater; Walter Leary, song, evening, Gallo Theater; Adam Kurylo, violin, afternoon, Engineering Auditorium; English Singers, afternoon, Town Hall; Lucille de Vescovi, song, evening, John Golden Theater; Lynnwood Farnam, organ, afternoon, Church of the Holy Communion; Lillian Magnuson, piano, afternoon, Guild Theater; Vertchamp String Quartet, afternoon, John Golden Theater.

December 12—Henri Deering, piano, evening, Town Hall; Lynnwood Farnam, organ, evening, Church of the Holy Communion; Yehudi Menuhin, violin, evening, Carnegie Hall; Katherine Ives, piano, evening, Steinway Hall; New York Madrigal Club, evening, Chickering Hall; Rata Present, piano, afternoon, Town Hall.

December 13—Ernesto Berumen, piano, evening, Carnegie Hall; Pauline Danforth, piano, afternoon, Town Hall; Florence Page Kimball, song, evening, Town Hall; Mrs. Edwin Franko Goldman and Ralph Leopold, The Life and Loves of Richard Wagner, afternoon, Hotel Madison; New York Opera Club, Charlotte Lund in operalogue, La Rondine, afternoon, Hotel Astor.

December 14—Ernest Hutcheson piano, evening, Carnegie Hall; Kathleen Parlow, violin, afternoon, Town Hall; Mortimer Wilson String Sinfonietta and Paulo Gruppe, evening, Town Hall; Elshuco Trio, evening, Engineering Auditorium; Maud von Streben, evening, Steinway Hall; Robert O'Connor, piano, evening, Princess Theater.

December 15—New York Symphony Orchestra, afternoon, Carnegie Hall; Philharmonic Society, evening, Carnegie Hall; William Cahill, song, afternoon, Town Hall; Mt. Holyoke Carol Choir, evening, Town Hall; Blanche Levy and Elinor Lambert, opera recital, afternoon, Steinway Hall; Eddy Brown String Quartet, morning, Ritz Carlton Hotel; Mrs. Rebecca Seligman, opera recital, morning, Guild Hall; Artistic Morning, Plaza Hotel; Harlem Philharmonic Society, morning, Waldorf-Astoria; The Singers Club of New York, evening, Waldorf-Astoria Hotel.

December 16—Philharmonic Society, afternoon, Carnegie Hall; New York Symphony Orchestra, evening, Carnegie Hall; Biltmore Friday Morning Musicale, Biltmore Hotel.

December 17—Paul Kochanski, violin, afternoon, Carnegie Hall; Philharmonic Society, evening, Carnegie Hall; Carl Friedberg, Carl Flesch and Felix Salmund, chamber music, afternoon, Town Hall.

December 18—Josef Hofmann, piano, afternoon, Carnegie Hall; Society of the Friends of Music, afternoon, Town Hall; Philharmonic Orchestra, afternoon, Metropolitan Opera House; New York Symphony Orchestra, afternoon, Mecca Auditorium; Myra Hess and Yelky d'Aranyi, evening, John Golden Theater; New York Chamber Music Society, evening, Plaza Hotel; Musical Forum of New York, evening, Guild Theater; Lynnwood Farnam, organ, afternoon, Church of the Holy Communion; Harry Urant, violin, afternoon, Engineering Auditorium; Ruth Page, dance, evening, Walter Hampden Theater.

December 19—Philharmonic Society, evening, Carnegie Hall; Heinrich Schlusberg, song, evening, Town Hall; Lynnwood Farnam, organ, evening, Church of the Holy Communion; Imre Weiss-shauf, piano, afternoon, Engineering Auditorium.

December 20—Philharmonic Orchestra, evening, Carnegie Hall; Edward Lankow, song, evening, Town Hall.

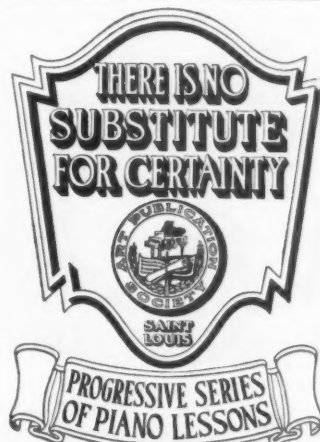
December 21—Beethoven Symphony Orchestra, evening, Carnegie Hall; James Bever Norris, song, evening, Town Hall; Rhea Silberta, Music of Yesterday and Today, morning, Plaza Hotel.

Schola Soloists Announced

The Schola Cantorum, conducted by Hugh Ross, will give the Damnation of Faust by Berlioz at Carnegie Hall on December 28. The chorus will be augmented to two hundred voices for this concert and the Philharmonic Orchestra will assist. The soloists are to be Dusolina Giannini, Richard Crooks, George Houston, and Ivan Steschenko.

Mrs. Hammerstein Benefit Postponed

The benefit performance at the Manhattan Opera House for the aid of Mrs. Oscar Hammerstein, widow of the late impresario, has been postponed to Tuesday evening, December 20 at the same theater.



PHILADELPHIA OPERA

(Continued from page 5)

Reinhold Schmidt, the innkeeper; Nelson Eddy, Haemerlein; Clarence Reinert, the smith; Paul Towner, the baker; Albert Mahler, the saddler; Maybelle Berretta Marston, his wife; James Smith, Ruger Aspeck, and Florence Michell, his wife.

During the performance of Gluck's opera the lights over the whole house suddenly went out and Mrs. Tracy appeared on the stage and asked the audience to have a little patience, as it had just been learned that there was some trouble at the power house and that the darkness would last only a few minutes. She said that she would take the opportunity of announcing that a number of notables were present in the audience, among them Mayor Kendrick; the German Charge d'Affaires, Otto Kiep and Mme. Kiep; the Austrian Minister, Edgart Prochnik and Mme. Prochnik; the German Consul, General and Mme. von Lewinski, and the Consul General of Austria and Mme. Friedrich Fischerauer.

There were also present a number of personalities well known in the musical world, among them Fritz Reiner and Mrs. Reiner, Giuseppe Boghetti and Mrs. Boghetti, William S. Brady, M. H. Hanson, Olin Downes of the Times, R. L. Stokes of the Evening World, F. D. Perkins of the Herald Tribune, Mr. and Mrs. Leo Ornstein, Emerson Whitborne, Hugh Ross, conductor of the Schola Cantorum, and William B. Murray of the Baldwin Piano Company.

The production of these operas for the first time in America, and especially of Feuersnot, was a sensational event, and Philadelphia should be proud not only of the fact that such a thing could take place in its opera house, but also that it was done in a manner so thoroughly in keeping with the works given.

America "Great Figure" Musically, Says Szigeti

Joseph Szigeti, Hungarian violinist, believes that America stands on the threshold of a new era in its musical history, according to an interview with this artist published in the Omaha, Nebr., Bee. Mr. Szigeti tells of his impressions of America when he was a boy in Hungary as follows: "We thought of America as a wilderness where you went and got your money and then came home. All that is changed now. America artists now go to Europe and many of your great artists are known in every capital of Europe." Albert Spalding, Richard Crooks, Giannini, Lawrence Tibbett and other American-born artists of the concert world were mentioned by Mr. Szigeti as proof of this assertion.

"Your conductors come to appear with our symphonic orchestras. Your great singers are applauded by our concertgoers. America, which once imported all of its musical talent, now exports it. It has become a great figure in international music."

That music is international, and knows no man-made boundaries is shown in Mr. Szigeti's own itinerary. On October 19 he played in Moscow, on October 22 in Berlin and on November 4 in Des Moines.

Following recent Western engagements, and a short Thanksgiving visit in Omaha, the violinist returned to the east, and two interesting engagements which he will fulfill after the first of the year and at the White House on January 26, and at the Hungarian Legation at Washington on February 3. The latter concert is a joint appearance with Bela Bartok, with whom Mr. Szigeti is presenting a program of sonatas in New York on February 5.

Seymour School of Re-education

The first of a series of four orchestral concerts to be given by the Seymour School of Musical Re-education at the Hampden Theater on Saturday mornings took place on December 3 at eleven o'clock. These subscription concerts for young people are conducted by Marshall Bartholomew.

A picked orchestra under his leadership played the William Tell Overture, the first movement of the Unfinished Symphony of Schubert and the Casse Noisette Suite by Tchaikovsky. The St. Ambrose Vocal Quartet sang a Christmas Carol by Gruber, in which the audience joined;



COBINA WRIGHT,

soprano, who will give a recital for the Women's Republican Club of Boston on December 13, with Pierre Luboschutz at the piano. Mme. Wright will be heard in New York later in the season in another of her programs consisting of rarely heard songs, for which she is favorably known.

the young folks again chorused in a Negro Spiritual song by the Yale Glee Club Quartet.

Between numbers Mr. Bartholomew made explanatory remarks. The program was well performed and gave much pleasure to the youthful listeners.

THE MOVIES

(Continued from page 36)

that was not without meaning, and she has learned somehow the trick which the more altruistic of the motion picture actors loved to discuss with interviewers: speaking in such fashion that titles should not be necessary.

This brings us to another interesting feature of Man, Woman and Sin—or the picture of them. John Colton, who transported Somerset Maugham's Sadie Thompson from the few pages which first told her story to the three-act play which he called Rain, wrote the titles for this picture. The Colton-Eagles arrangement seems a lucky one, for Colton's titles are quite as good as Miss Eagle's acting, which is splendid.

John Gilbert gives rather a delightful performance, and there is something here which has been missing of late in all that he does. His chest rests a bit more tranquil, and his love scenes are taken at a pleasurable tempo. He is more real, and his close-ups seem not so much like the dummy poses he has been prone to strike of late.

Gladys Brockwell is in the cast. One might suspect that Miss Brockwell represented the Sin in the title. But she has moved from the vamp's velvet divan to a motherly gas stove, and her part would be jotted down in the casting office as "character."

Selections from Pagliacci, news reels, and a concoction known as Jungle Follies, completed the program. Walt Roesner conducted the Capitolians, who were part of the jungle atmosphere. Teddy Joyce, an eccentric dancer, claimed the honors of the list of "specialty artists."

PALACE

Fanny Brice owns the audience at the Palace this week—just as she did a week ago. She ensconces herself at an imaginary seaside, with an active if imaginary family; sings a tune which is probably dedicated to Otto Kahn, and may have a word of apology with the copyright marks to Antonio Scotti; sings of her life in a harem and of the "kemel" which brought her there; Florodora, she sings, too—and Mon Homme. Her parting word was that she would "See you tomorrow." We hope there will be hundreds of tomorrows. Miss Brice is called a comedian; she is also an artist. Miss Brice's "act" is called Words and Music.

Gus Edwards was there with his numerous protégés. Some of whom sang, others danced, and one of whom was really funny. Ray Bolger was in his troupe. There were also aerial acts, dancers, brittle jokes. And then the curtain.

HAPPY

There are few dull spots in Happy, a musical version of collegiate life which opened at the Earl Carroll Theater on December 5. Happy was brought to Broadway by Murray Phillips, a recommendation in itself. The book is neither better nor worse than the usual, but the music more than makes up for this. Frank Grey has made a fine job of the music. It is the brightest, snappiest, catchiest lilting bit that Broadway has heard for some time. Happy contributes at least three excellent lyrics that will be heard for some time to come—Through the Night, Lorelei, and Happy. There are also three character songs that are almost irresistible—If You'll Put Up With Me, Blacksheep, and Mad About You.

Fred Santley and Shirley Sherman carry the singing leads very well. The comedy highlights are furnished by Percy Helton, who carries a step farther the good work started in The Poor Nut. There are several new faces; Madeleine Fairbanks, who takes the role of the bewitching Lorelei Lynn, and incidentally does the best solo dancing in the entire performance; Virginia Smith, a vivacious little blonde, who incidentally provides a perfect foil for Mr. Helton; and Gene Collins and Bill Brown, acrobatic dancers who also sing. The ensemble dancing is unusually good and some stunning effects are produced.

The stage setting is not lavish but is made more effective by the excellent fashion in which all of its capabilities are utilized. On the whole, Happy should be one of the season's favorites for those who appreciate good singing, good dancing, and the peppiest chorus on Broadway.

PARAMOUNT

A version of Louis Verneuil's popular French novel, Get Your Man, with Clara Bow in the lead, is the big attraction for the week of December 3. This gives Miss Bow an excellent opportunity to display her physical attractions and also her ability to portray a pert and bewitching little flirt. The story deals with a young lady who falls in love with a handsome Frenchman at first sight; it happens that the gentleman in question is already engaged in a marriage de convenience with someone he does not love, which fact does not suit Miss Bow as Nancy Worthington at all. The means she takes to break up this alliance forms the bulk of the story, and though it is not very Frenchy it affords light humor.

The divertissement opens with an orchestral rendition of the Mignon overture and popular airs; then the curtain parts and an attractive group of costumed ladies and gentlemen dance the old fashioned steps to the tunes of the delightful Mignon. The favorite aria, Je Suis Titania, is given as a solo by Leonora Cori, and though Miss Cori has an ability for running up and down the scale with ample agility, her voice is not adaptable to coloratura as its color is too dark. Marching On has something of a military spirit, conveyed by Lou Kosloff and the Paramount Stage Orchestra when it first opens its act; however, it diverges far from this path in the various numbers, such as the pastoral country act and the two Englishmen with their favorite trick horse. This touch of comedy afforded one the only real humor during the entire performance of the evening. Jesse Crawford and Mrs. Crawford played the organ and it is to be regretted that one did not have the opportunity of hearing the artists in something to display their talents to better advantage. The Paramount News and some beauti-



MARGARET NORTHRUP,

soprano, who sang the role of Ellen More in Gena Branscombe's new operetta, The Pilgrims of Destiny, at the Hotel Ambassador, New York City, on December 4. On December 7 she appeared with the Orpheus Club of Springfield, Mass., singing opera selections, and a soprano obligato to Victor Herbert's Call to Freedom with the Chorus. On December 9 the soprano will give a recital in Washington, Pa., and on December 11 she will broadcast from station WEA, New York. Miss Northrup will begin her third Canadian tour in February.

ful country scenes that might be anywhere where gold is found, were the other items of interest.

HIPPODROME

The usual crowds attend the Keith-Albee Hippodrome Vaudeville, where the Edna White Quartet produces charming instrumental music of varied sorts, ranging from jazz to classics. Florrie LeVere gives a Talk-and-Dance act which is appreciated. Frank X. Silk's funny talk and singing keep the audience intently listening, for he has a quiet way about him which gets attention. Thomas Meighan, in The City Gone Wild, gives a picture of the Underworld, well worth seeing. Marietta Millner likewise as featured. The Pioneer Tap Dancers give rhythmic effects which set folks wondering, and of course Fred Kinsey, organist, is busy at his "whopping big" instrument, out of which he gets the most astonishing effects!

The Red Follies is the leading attraction as to numbers and variety; this company does all sorts of interesting things, with high-class stunts, both in dancing and mass-movement, and they are accorded spontaneous applause.

DO YOU KNOW THAT—

Wings had a distinguished connoisseur attend one of last week's performances. He was Col. Charles Lindbergh!

Werner Janssen's overture for a short subject is being played at the Roxy this week; the Fox Movietone News is a regular feature of the Roxy and Aileen St. John Brenon has returned from Europe and is back at her desk at Roxy's.

Paramount's gross for the year is \$3,579,889; Emanuel Baer, conductor at the Colony, is a new addition to Paramount's musical staff.

Beginning December 10, Gilda Gray, in The Devil Dancer and in person, will be at the Rialto Theater, and Mae Murray (in person) will be featured at the Paramount in Frank Cambria's A Merry Widow Revue, with a tour to follow.

Rough Riders ends at the Rialto on Saturday, and Sorrell and Son continues at the Rivoli.

Margaret Anglin in Electra is repeating her triumph at the Gallo Theater.

Vito Carnevali Pupil in Recital

Anita Henriquez Hecht, soprano, a pupil of Vito Carnevali, appeared in recital recently with Maria Luisa Di Lorenzo, violinist, at Great Neck, N. Y., where she is "a favorite with Great Neck audiences," according to the North Hempstead Record. The paper further stated that her rendition of Donaudy's Oh del mio amata ben "showed to advantage the soft tones of her voice," and that her aria from Tosca was rendered "in brilliant style, with full round tones in the upper register, and the softer passages were sung with feeling." Mme. Hecht also sang numbers by Weckerlin, Rasbach, Valverde, Oley Speaks, Glen, Massenet, and Rabey.

In concluding the report of the concert the critic of the North Hempstead Record declared that "Mention ought to be made of the sympathetic accompaniment given the two soloists by Maestro Carnevali, an accompaniment which played no little part in the perfection of the selections. With a reputation both as composer and a musician, he has played for Beniamino Gigli, of the Metropolitan Opera Company, and many others."

Wilson Sinfonietta to Play December 14

The Mortimer Wilson String Sinfonietta and Paulo Gruppé, cellist, are giving a joint recital at Town Hall on December 14. At this concert a new suite by Mr. Wilson, entitled In Rural California, will be played for the first time in New York and his Lyric Suite for cello for the first time anywhere.

LISZT WAS A MAN OF GREAT ORIGINAL GENIUS, GENERALLY MISINTERPRETED, SAYS ERNESTO BERUMEN

Distinguished Pianist Thoroughly Enjoyed His Recent Trip Abroad—Gives His Views on Modernism—New York to Hear Him in Recital.

Ernesto Berumen is one of those enterprising pianists who takes a trip each year to various parts of the musical world for the chief purpose of finding out for himself just what is taking place in those particular environs. On his latest journey he went to the Continent, particularly to see the sights in Germany. In Leipzig his visit was made for the main desire of visiting his teacher, Teichmüller, of whom Mr. Berumen is especially enthusiastic and for whom he cherishes a fond respect and memory.

Sitting in his spacious studios Mr. Berumen told the writer that he had found Teichmüller an able and virile gentleman, still most active in his musical interests. "And the marvel of it is," commented Mr. Berumen, "that this extraordinary old man is interested in every phase of musical development. In spite of his huge classes, he knows the output of every contemporary musician and the value

numbers which are rarely heard on concert programs." "Your mentioning Liszt reminds me of how often I have heard people say that they dislike him as a composer."

"I feel that is because Liszt as an original composer is really not known. As a rule, his works are used as bombastic firework numbers with which to conclude a program. No doubt some of his things are brilliant and rather maudlin in effect; for example some of his operatic paraphrases, but when one has studied and learned the man behind the creation of such works as *Tre Sonette del Petrarca*, *sonata Apres Une Lecture de Dante*, the *Benediction de Dieu dans la Solitude*, which is after a poem of Alfred de Musset, and the *Spozalizio*, which was the inspiration after the contemplation of the Raphael picture of the same subject, one realizes that Liszt is generally misinterpreted. These works depict the contemplative Liszt in which there is nothing bombastic. The trouble lies with the performers in having made some of his lesser works the most popular because of their banal appeal. I am glad to know Liszt as the man of great original genius."

SYRACUSE, N. Y.

SYRACUSE, N. Y.—Dr. Adolf Frey, head of the piano department of the College of Fine Arts, at the first of a series of faculty recitals, gave a program that would have taxed any piano virtuoso. Outstanding performances were given of Schumann's *Fantasie*, op. 17; Chopin's *Ballades*, op. 52 and 47; Debussy's *La Soiree dans Granade*, and Liszt's *Etude No. 10*.

The Syracuse Symphony Orchestra, with Lucille Chalfant as soloist, presented its second subscription concert at Keith's Theater. The orchestra played in its usual brilliant manner, and Miss Chalfant was so successful that an additional aria was demanded by the audience.

Mme. Schumann-Heink made her final appearance in Syracuse to an audience that completely packed the Mizpah Auditorium. In spite of a bad cold her singing was warmly applauded by the audience and her delightfully informal manner of presenting her songs captured the fancy of her hearers. She was recalled time and again.

The United States Marine Band gave two concerts at the Armory to packed houses. In rhythm, finished nuance and fine tone quality the band has no superior in this country. The afternoon program was primarily a popular one, while the evening program presented some exceptionally fine orchestral numbers arranged for a reed band.

The advanced students in the College of Fine Arts gave their first public recital to a large audience. Owing to an accident to the motor, the organ numbers had to be omitted. It would be unfair to single out any particular number, for the entire program was of very high quality.

Helen Riddell, of the voice faculty in the College of Fine Arts, appeared as soloist on the program given by the Federated Women's Clubs of New York State at the annual convention at the Hotel Syracuse. Miss Riddell's beautiful soprano voice was never in better condition and her singing was a great delight.

H. B.

Ethelynde Smith Scores in Truro

The following is a self-explanatory bit from a review in the Daily News of Truro, Nova Scotia, after a recent recital given in that city: "Those who attended Ethelynde Smith's song recital at the Provincial Normal College last evening enjoyed one of the most exquisite feasts of music that has ever been offered to Truro. Of all the sopranos who have been heard in the city during the past ten or twelve years, and some good ones have sung here, Miss Smith is the peer. She has all the qualities desired to please audiences everywhere. The recital afforded an evening's entertainment which was most delightful. Her voice is a brilliant soprano of excellent quality, coupled with a technique finished in the highest degree. Her tones were clear and sparkling . . . her diction was equally good in English, French, Italian and Spanish. Her personality touched every number in a manner that lent much to her art of interpretation, in which she excels."

Master Institute Faculty Members in Recital

Max Dittler, pianist, and Percy Such, cellist, members of the faculty of the Master Institute of United Arts, New York, appeared in recital at the home of Mrs. James C. Bennett, in Stamford, Conn. Mr. Such played the Ariosti sonata with charm and in sustained style, and proved his excellent musicianship in unaccompanied Bach numbers. Programmed on his third group was his own arrangement of Faure's *Apres un Reve*. Mr. Dittler reflected the grace and poetic outline of the Schubert-Godowsky minuet and a Schubert impromptu, and his fine command of tonal gradation was shown in the Chopin numbers. His final group included works by Scriabin, Debussy and Liszt.

Esther Lundy Newcomb Signally Honored

A signal honor has been bestowed upon Esther Lundy Newcomb by Ethel Leginska, who has chosen this gifted soprano to give the first Chicago performance of Leginska's

Nursery Rhymes. Mrs. Newcomb will sing the difficult numbers as soloist with the Woman's Symphony Orchestra of Chicago under Leginska's direction, at the Goodman Theater, February 5. Besides these, Mrs. Newcomb is scheduled for two arias from Puccini's *Manon*.

The popular Chicago soprano sang with marked success with the Little Symphony orchestra of Chicago on November



Kesslere photo

ERNESTO BERUMEN

of the work. Furthermore, he is vitally interested in the modern school and feels that the modernist has much to say and that it is merely a question of time before he will have found a true recognition of his medium of expression. Of course he has the advantage of being in the midst of the most productive center of modern music today, which undoubtedly is Europe, but personally I feel that even with that environment I could not be convinced, to the extent that Teichmüller is, of the value of this phase of music. To me it essentially lacks inspiration, and this is unquestionably the result of our commercial age."

"Just what do you mean, Mr. Berumen, when you say 'inspiration'?"

"I mean that intangible quality which give an artist who is performing, and one that is listening, an opportunity for the expression and reception of an emotion. Modern music is not emotional, it is essentially impressionistic, and if you will look over the long list of works of the modernist you will see that the maximum quota is descriptive program music. In this category can be placed Stravinsky and Hindemith. Of course Debussy is hardly classed with this stage of development called 'modern'; he will soon be included among the romantics. One of our most promising young composers I think, was Charles Griffis, whose untimely death robbed the music world of a colorful figure."

"To just what extent do you feel that the modernist will go in his attempt to develop this phase?"

"I really think that the turn in the tide will come soon. If one stops to consider the present dissonant combinations that are the output of the modernist, one realizes that they can't go much further. They fail to express, at times, even good sense in music, losing sight of the fundamental mathematical basis of our established harmonic system. Taking the subject out of the field of music and considering painting and literature, is there any one who can give me an intelligent description of what Matisse is trying to depict in his disorganized paintings, or what Gertrude Stein is attempting to convey by some of her contributions to the French public Transition (which, by the way, as a modern touch spells the word transition with a small 't')? What particularly seems hopeless to me is the failure of this cult to convey intelligent ideas through whatever form they may be using, and I fail to see where something can have any longevity unless it has something of lasting value for posterity. It may be interesting to you to know that I learned, while I was abroad, that there is a young group of composers who are reverting to the form of Schubert and Schumann in their compositions, which to me seems something of a rebound from a too far flung attempt toward this thing commonly known as 'expressions.'"

"Last year you gave an all-Spanish recital. What are you planning for this season in the way of concerts?"

"Next week—Tuesday, December 13—I am giving my first Carnegie Hall recital. After so many years in the profession it may seem queer to hear me say that, but such is the case, and there is about the event something of the same feeling I had when I first made my debut in Aeolian Hall—a sense of expectancy and wonderment. That is the joy of the musical profession; it holds the field of the untrod path constantly before the artist, which fact alone keeps an artist from nearing that frightful state of mind generally known as 'boredom.' I am not going to give such a definite program as last year; instead I am planning to include a concerto by W. F. Bach and the Eighth Rhapsody of Liszt,



Photo by Fernand de Guelde

ESTHER LUNDY NEWCOMB

27 at La Grange, Ill. Due both to her beauty of voice and charm of personality, this youthful singer is rapidly climbing the ladder of success. Her recitals and concerts have been a series of successes and she is always receiving the best of criticisms from the press and ovations from her listeners.

Outside of her concert and recital work, Mrs. Newcomb manages the concerts of the La Grange Legion Sunday Evening Club and has brought to La Grange many fine artists. For three years she has been soprano soloist and musical director of the First Methodist Church in La Grange, where she puts on special Sunday evening programs. She is also the mother of three fine children. A busy soprano!

Last spring Mrs. Newcomb spent three months abroad on business and pleasure bent. She intends returning to London, where she received a good part of her voice training and where also she was offered a contract for three years to sing Mozart roles at Covent Garden and to give recitals. Mrs. Newcomb is planning an Eastern tour in March, for which bookings are now being made.

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CURTIS INSTITUTE OF MUSIC DEDICATES CONCERT HALL

The New Auditorium, Which Has a Seating Capacity of 350, is named Casimir Hall in Honor of the Father of Josef Hofmann, Director of the Institute—Opening Recital Given by Mr. Hofmann on December 3 Before Distinguished Gathering of Musicians and Educators

Before a distinguished gathering of musicians and educators, Josef Hofmann, director of the Curtis Institute of Music, Philadelphia, opened the new concert hall of the Institute, with a piano recital on Saturday afternoon, December 3. The auditorium, which has a seating capacity of 350, is named Casimir Hall, in honor of the father of Mr. Hofmann.

The program included the Beethoven Sonata Appassionata, a Chopin group, and Liszt's La Campanella, and was

Rittenhouse Square, afforded the only space for the new structure.

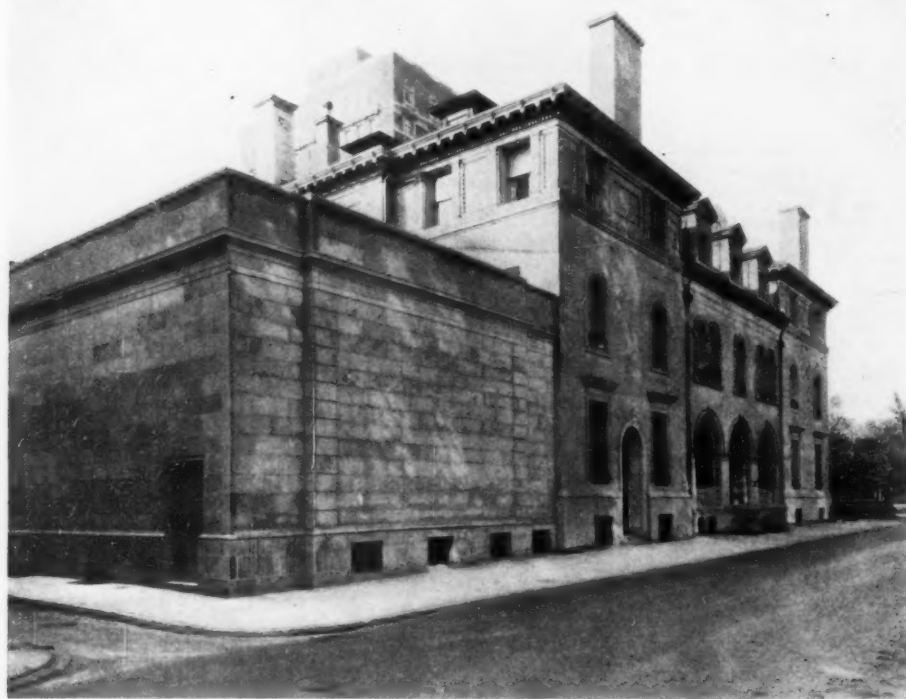
Certain physical difficulties immediately presented themselves. The site is at the junction of two busy thoroughfares carrying heavy automobile and trolley traffic. Outside noises might easily interfere with the work to be done, especially as the concert hall was to be the scene of continual activity—orchestra practise, lectures, organ, study, and concerts. The limited space available made impossible

exit. It is through the adjoining building, formerly the town house of the Drexels, that entrance is gained to the concert hall. A marble vestibule opens into a long foyer that leads to the auditorium.

The interior has been treated with a full perception of the artistic purposes to be served. From floor to ceiling the walls are lined with white mahogany stained a neutral tint of gray. A curved ceiling of cream color gives the effect of spaciousness. Two low balconies flank the stage, and the auditorium will seat more than 300 persons.

The problem of heating and ventilation has been deftly solved. Openings for air ducts have been fitted with carved wood and metal grille ornamentation, and a circulating system of washed air is provided from a basement power plant.

The acoustic problems incidental to concert hall construction required special treatment on account of the small size of the auditorium. Every type of performance from the ordinary speaking voice of a lecturer to the sound of a full orchestra had to be accommodated. In consultation



CURTIS INSTITUTE CONCERT HALL

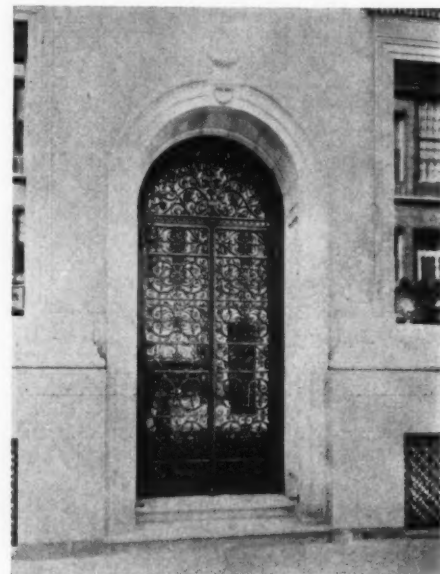
This building is without outside openings with the exception of the fire exit from the basement. Lighting and ventilation are obtained by mechanical means.

followed by many encores, among which was a composition of Mr. Hofmann's written at the age of eight and dedicated to his father.

The guests included Ernest Hutcheson (Dean of the Juilliard Graduate School of Music), Mr. and Mrs. Fritz Reiner, Prof. and Mrs. Leopold Auer, Mr. and Mrs. Leopold Godowsky, Mr. and Mrs. Theodore Steinway, Mr.

the usual plan of isolating the auditorium by means of corridors and anterooms from the outside.

The problem was entrusted to Horace Wells Sellers, F. A. I. A., who has had long experience in dealing with similar requirements. The plan finally decided upon was to erect a building practically sound-proof, without exterior windows, doors or skylights in the auditorium, and con-



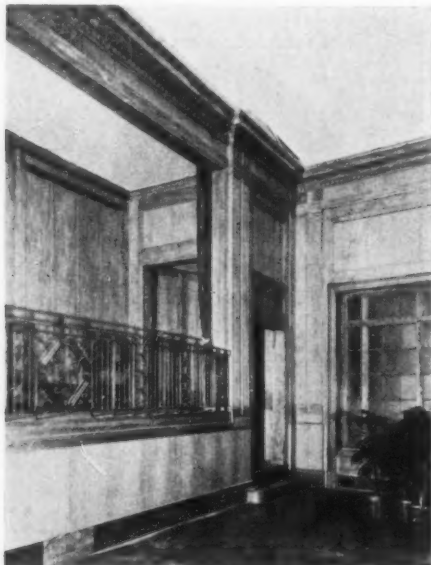
DOUBLE DOORS OF WROUGHT IRON

created by Samuel Yellin form the entrance to the Curtis Concert Hall. A marble vestibule leads into a foyer, whence entrance is gained to the auditorium.

with Clifford M. Swan, acoustical engineer, Mr. Sellers arrived at the following unique solution:

All partitions were constructed of two layers of gypsum block with an air space between. Into this space were inserted two layers of deadening felt, between which was hung a thin sheet of galvanized metal. The sound waves, according to this theory, are partly absorbed by the gypsum block, further dispersed by the deadening felt, and then are reflected back through these insulating mediums by the metal sheet and thus dissipated.

The ceiling and floor are lined with absorbent material, and the wood wainscoting is calculated to eliminate as nearly as possible all reverberation. Similar treatment of the studios throughout the Institute buildings has eliminated



A CORNER OF THE CURTIS CONCERT HALL showing the balcony. The grill work at the base, above the door, and in the cornice above the balcony, deftly conceal the ducts that provide for the intake and exhaust of the air supply.

and Mrs. Sigismund J. Stojowski, Adolph S. Ochs, Dr. Carl Engel (director of the music division of the Library of Congress), Gustav Saenger, Arthur Judson, Richard Copley, John T. Adams, and representatives of the University of Pennsylvania, Swarthmore College, Drexel Institute and Bryn Mawr.

The expansion of activities of the Curtis Institute of Music necessitated a decision a year ago to provide additional room for teaching, and especially to supply the need for a suitable auditorium. A plot of ground forty-five by seventy feet, adjoining the main group of buildings in



STAGE OF THE CURTIS CONCERT HALL.

The grill work at the sides and base provide for air supply and exhaust. The wainscoting is white mahogany stained gray. Entrance to the concert hall is gained through the door at the right.

sequently provided with artificial lighting and ventilation. The result is a structure unique in many important respects. Of steel and reinforced concrete faced with cut stone, the hall rises twenty-six feet above the sidewalk level without exterior openings other than a basement fire

to a notable extent the confusion of sounds frequent in buildings devoted to practise and teaching of music.

Other portions of the Institute buildings were remodeled while construction work was going on. The top floor of

(Continued on page 41)

METROPOLITAN OPERA

(Continued from page 5)

still important fields which she can, and will, successfully explore. A few more years and the roles of Isolde, Brunnhilde and Leonora (Fidelio) will in all likelihood grace her repertory.

Ponselle, then, is the cause of the present day popularity of Norma, and the dearth of artists of her stature is the cause of the long quiescence of Bellini's masterpiece—because the role of Norma is a tremendously difficult and exacting one.

As at the first performance, Marion Telva was excellent in the grateful role of Adalgisa, as was Lauri-Volpi in the part of Pollione. Messrs. Pinza, Paltrinieri and Miss Egner ably completed the cast. Mr. Serafin conducted with insight, authority and force.

ROMEO ET JULIETTE, DECEMBER 2

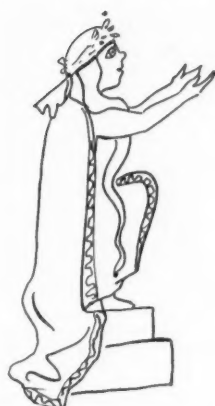
Gounod's Romeo et Juliette was given again on Friday at the Metropolitan, and an excellent performance it had to be with Gigli singing the music of the hero to the Juliette of Queena Mario. The tenor was in admirable voice and poured plenty of mellow tone into his singing, acting the part with a certain fervor that had its height in the balcony scene. He was wildly applauded at the curtain calls. Miss Mario was lovely and graceful in appearance and her singing had charm and equal grace. The Waltz Song was particularly well sung. The Friar Laurent of Pavel Ludikar was sympathetic and well voiced, while De Luca's Mercutio had its former commendable points. Adamo Didur sang the role of Capulet finely and others in the cast were Ellen Dalossy, a neat little Stephano, and Joseph Macpherson as The Duke of Verona. Hasselmans gave the score an authoritative reading.

DER ROSENKAVALIER DECEMBER 3 (MATINEE)

Der Rosenkavalier, with its many delightful waltz tunes and abundance of comedy, was presented at the matinee performance on December 3. The Princess Werdenberg is one of Florence Easton's best roles, and both histrionically and vocally she scored her usual success at this performance. Richard Mayr did not overdo the rather broad comedy of Baron Ochs. Grete Stueckgold looked striking as Octavian and sang equally well, and Editha Fleischer gave her familiar and artistic delineation of Sophie. Bodanzky conducted.

FAUST, DECEMBER 3

Saturday evening, December 3, at the Metropolitan Opera House, Gounod's Faust was given with an unusually fine



TELVA as Adalgisa

THE FOUR PRINCIPALS IN NORMA



ROSA PONSSELLE as Norma



LAURI-VOLPI as Pollione



PINZA as Orovoso

Drawn especially for the MUSICAL COURIER by G. Viafora.

cast. Frances Alda sang the role of Marguerite and did justice to it both vocally and histrionically. Lauri-Volpi as Faust was in glorious voice and received a real and well-deserved ovation. Rothier is always a great Mephistopheles, and portrayed the character with his unusual finesse. Basola acted his Valentin well. The balance of the cast who added to the performance were Henriette Wakefield (Martha), Minne Egner (Siebel) and George Cehanovsky (Wagner). Hasselmans conducted.

SUNDAY NIGHT CONCERT

There were two especially bright spots on the Metropolitan's Sunday night program. They were Yelly d'Aranyi, young Hungarian violinist who came to New York a few weeks ago to prove that all the praise she had earned on the European continent was well earned. Her performance at the Metropolitan amply attested her powers. Giuseppe

Danise shared the honors with Miss d'Aranyi so far as artistic work is concerned. He was in good voice, and coupled with it were intelligence and fine feeling. Charlotte Ryan, whose graciousness is tried regularly when one artist or another is indisposed, sang in place of Mildred Parisette; Armand Tokatyan, Elda Vettori, Walter Kirchoff, Louise Lerch were also on the program. The orchestra played well under Giuseppe Bambosheck and Ethel Hobday played most commendable accompaniments for Miss d'Aranyi.

TRANSATLANTIC TRAVELERS

(Continued from page 5)

and it looks as though the world will soon be more completely "music minded" than musicians ever dared hope.

Clara Dullien arrived on the Red Star liner Pennland for her American debut at the Biltmore Morning Musicales; she was accompanied by Norbert Dunkel, director. For fifty years, Dunkel said, he has been a director in Europe, bringing out such artists as Kubelik and Hubermann, and Miss Dullien, he declared, is "the greatest woman violinist." It was because of his faith in his protégé, he said, and the importance attaching to her debut here that he came with her for his first visit to America in his long career. In preparation for this visit to America, he stated, Miss Dullien last year played forty-four concerts in Italy and made a second tour of Italy this year. Following the Biltmore debut Miss Dullien will go on tour here.

Mrs. George De Meester, wife of the Belgian violinist, arrived on the Pennland with her husband's cello. It seems that De Meester brought only his violin when he arrived two months ago, having decided to travel with as little baggage as possible. Soon after his arrival, however, he found he had use for his cello and wrote in haste for his wife to catch the first available boat and bring it over.

Two young pianists, Liza and Esther Elman, sisters of Mischa Elman, think that about all the sweetest music in Europe is wrapped up in one small bundle in the person of Nadia, their brother's seventeen months' old daughter. The two aunts went abroad to visit Mischa and study and play the piano, they said on their return aboard the Leviathan, but the most of their summer remembrances were about the baby. Yes, they said, Mischa is having wonderful successes in Europe, and they attended one of his concerts in London, and another in Paris only last week, but—"you just ought to see that baby." Mischa Elman plans a concert tour here in May, they said.

Fernand Anseau and Jean Vanni-Marcoux hurried in aboard the Leviathan to join the Chicago Opera, both opening their seasons in Monna-Vanna. Anseau reported that the weather had been so rough all the way across that twice a ship's concert was planned only to fall through at the last minute.

Vanni-Marcoux sang in twelve performances at the Paris Great Opera and gave performances and concerts in most of the European capitals this summer. His last performance here this season will be on February 10, he said, and the next day he sails for Monte Carlo for a season there.

Esther Bridges, Floyd Ard and Helen Betts, also Leviathan passengers, held a series of piano recitals all the way across. Miss Bridges, accompanied by her mother, was returning to Miami after a summer spent in studying in Madrid.

Floyd Ard, whose home is in Wichita, Texas, was returning after studying two years abroad and a concert of Europe for a visit home and a concert debut here.

Miss Betts was on her way home for a visit in California, planning to return to Oberlin this winter. With this party of pianists was Bronislaw Mlynarski, Polish composer, coming for his first visit to America.

Manuel Elizalde arrived on the Leviathan to engage musicians for the orchestra directed by his brother, Fred Elizalde, at the Savoy Hotel, London. The orchestra is to open on January 1, he stated, with most of the musicians formerly with the Cinderella Roof orchestra in London, which also was under his brother's direction. Besides their work at Cinderella Roof the orchestra has been under contract making Brunswick records, Manual reported.

Pauline Lawn was another of this week's artists who hurried in with intentions of hurrying right out again. After three years of study in Italy she arrived aboard the Minnetonka announcing she was to make a single appearance in

the title role of Cavalleria Rusticana with the Philadelphia Civic Opera on December 8, then return immediately to Italy for more studying.

The Fisk University Jubilee Singers sailed for a tour of Europe on the return voyage of the Pennland. C. C. R.

Pennsylvania Opera Company Successful

The first two performances of the season of the Pennsylvania Grand Opera Company have been gratifyingly successful. Tito Ruffo was starred as Hamlet and Othello, and has been enthusiastic about the support he received from this company. He will return later in the season as a guest artist.

The third performance of the season, Traviata, was scheduled for December 7, with Pina Garavelli, who was admired as Eufemia in the recent Hamlet performance, singing Violetta.

Curtis Institute Hall Dedicated

(Continued from page 40)

the east building was converted into a restaurant seating eighty-five persons, in which luncheon and dinner are served at nominal prices to the students. The most modern equipment, including electric refrigeration, automatic dish-washing machines and kitchen appliances, has been installed.

The library was greatly enlarged and now has a capacity of 10,000 volumes. Already the library of the Curtis Institute is one of the most complete in the country, and additions are continually being made.

A four-manual concert organ of the most modern type, the gift of Mr. Cyrus H. K. Curtis, has been installed in the concert hall, and was opened on December 7 with an organ recital by Lynnwood Farnam, head of the organ department of the Curtis Institute. R.



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MUSIC ON THE PACIFIC SLOPE

LOS ANGELES, CAL.

LOS ANGELES, CAL.—The second pair of Symphony concerts drew the same crowded houses that characterized the first of the concerts under the Schneevogt baton. The program was of outstanding merit, opening with Stravinsky's Firebird Suite, which has been heard at the Bowl but never before at these concerts. The soloist was Alfred Megerlin, concertmaster, who had his first real opportunity in this pair of concerts since his connection with the Philharmonic Orchestra, playing Mendelssohn's concerto in E minor. He displayed a superb technique and a tone that while not large was fiery and sympathetic. The orchestra and director also scored heavily with the final number, The Beethoven Eroica Symphony. A special course of concerts sponsored by the picture people, will be given every two weeks. Each concert will be under the patronage of a different picture star.

Adolph Tandler and his Little Symphony Orchestra, assisted by his Piano Ensemble and the Norma Gould Dancers, repeated their California Night Concert which they gave in the Hollywood Bowl.

L. E. Behymer introduced Samuel Albert. This young American violinist made his Los Angeles debut before a capacity house. His first offering was the Handel D major sonata, which he played with fine tone and rhythm and with due consideration of tradition. He also achieved notable effects with two modern numbers by Nandor Zsolt, which were played for the first time in America.

L. E. Behymer presented Ignaz Friedman, pianist, as his second attraction. The audience which filled the house was carried away by the beauty of his playing.

Palmer Christian, organist and instructor at the Michigan State University, gave an organ recital at the First Baptist Church before a packed house.

The Carl Bronson Singers gave the first concert of the season before a capacity audience at the Music Arts Auditorium.

The Al Malaikah Temple is sponsoring a ten weeks' season of light opera, to be given at the Shrine Auditorium beginning December 26.

Ethel Graham Lynde, official lecturer of the Los Angeles Grand Opera Company, is giving a series of Musical Causeries before the Matinee Musical Club at the Ambassador Theater.

BERKELEY, CAL.

BERKELEY, CAL.—The California Music League, trained and conducted by Modeste Alloo, of the music faculty of the University of California, gave its initial concert of the fifth consecutive season at Harmon Gymnasium. The program offered the Oberon overture by Weber, the third symphony of Schumann, and the Cesar Franck Symphonic Variations for orchestra and piano with Carrie Jones as soloist. The program was received with great enthusiasm.

The Berkeley Piano Club gave two November programs with Corinne Paullin as Chairman. Mrs. L. A. McClure played Scenes from Childhood (Schumann), Jane Ralph-Bessette and Mary Chamberlin a suite for violin and piano by Schutt, and Mrs. W. H. Sellander sang a group of Norwegian songs, on the first program. The Brahms program featured Jessie Moore, pianist; Mrs. Gayle Mosely and Mrs. McCorkle, violinists, and Mrs. Dwight M. Swobe, soprano.

At the Elizabeth Simpson Studios the following artist members assisted at a recent program: Mildred Turner, Ethel Martin, Teresa McDonald, Grace Jurgis Ball, Margaret Fish, Pirooska Pinter, Valona Pulcifer, Elwin Calberg, George Kelley.

The Williams Institute, Core Williams, director, has given a series of six Sunday afternoon musicales featuring various resident artists of Berkeley. Those contributing were Suzanne Pasmore, pianist; Lawrence Strauss, tenor; five artists from the Elizabeth Simpson Studios; Winifred Forbes, violinist; Margaret Van Loben Seils, pianist; Catherine Urner, soprano; Gabrielle Woodworth, lecturer; Amy May, coloratura soprano; J. Wesley Gebhardt, baritone, and Mrs. Oscar Maillard Bennett in a dramatic reading with orchestra accompaniment.

The San Francisco Symphony Orchestra, Alfred Hertz conducting, gave its second Berkeley concert at Harmon Gymnasium, opening with the Leonore Overture No. 3, Beethoven, and closing with a group of modern Russian numbers by Liadoff and Glazounoff.

Elwin Calberg was heard in a formal piano recital at the Twentieth Century Clubhouse, in a program of German, Polish, French, Russian and Spanish numbers. The Chaconne of Bach, arranged from the violin version by Busoni, and the B flat minor sonata of Chopin were especially well rendered. Among the modern compositions, Triana by Albeniz and Ondine by Ravel were exceedingly well given.

SEATTLE, WASH.

SEATTLE, WASH.—The second concert of the Symphony season was given at the Metropolitan Theater on November 21. Of course, now that the symphony has become so well

established, fine work is expected on the part of the orchestra, and a constant growth in its finesse of ensemble, but this program was really an exquisite achievement. Conductor Krueger offered one of his best chosen programs, and displayed his musicianship in a more effective manner than before. The program was opened with the magnificent Cesar Franck Symphony in D minor. Mr. Krueger's men were keenly alert and responsive to his every demand for tonal coloring and tempi. Liadow's The Enchanted Lake and the Charpentier Impressions of Italy followed and were superbly interpreted. Indeed it is in these modern numbers that Mr. Krueger is at his best. E. Hellier Collins played the incidental viola solos, and Kolia Levienne and F. Scheld the cello duet in the first division of the Charpentier Suite. The program was concluded with the Grieg Symphonic Dance in A major, and the famous Weber Oberon Overture—certainly a well balanced program, with ample musical food for all tastes and degrees of musical understanding.

The first Symphony concert of the season for children included compositions from Scarlatti, Rossini, Liadow, Lully, Rimsky-Korsakoff, and Berlioz. It is truly quite a revelation to see the way the children are flocking to these concerts and the intelligent understanding which they seem to display to both the music and Mr. Krueger's talks. These talks are real serious discussions and explanations, and not mere children's amusement.

Jascha Heifetz was presented in recital on the Ladies' Musical Club Artist Course, playing of course to a capacity audience, and a wildly applauding one.

The Cornish Trio (composed of Peter Meremblum, violin; out his ideas, he does what all composers have always done the first concert of its winter series at the Cornish Little Theater. It would be hard to choose which trios they played



JULIETTE WIHL

"A pianist possessed of exceptional qualities of technique and perception."—Daily Telegraph (London).
 "Among the most interesting of contemporary artists."—New York Herald (Paris).

the most beautifully, although musically speaking, the Beethoven C minor trio stood out. The second group was devoted to Russian compositions.

The first of Jacques Jou-Jerville's series of Evening Musicales at his studios in the McKelvey was given by Nona Campbell, an artist-pupil of Mr. Jou-Jerville, assisted by Dorothy Russell at the piano. The entire program was devoted to modern French songs, which were interpreted with delightful taste.

Verdi Club Holds Ten Year Jubilee and Ball

The Ten Year Jubilee, Supper and Golden Ball of the Verdi Club, Florence Foster Jenkins, founder and president, Mrs. Worthington Scott, chairman, held in the grand ball room of the Hotel Roosevelt, November 28, was a notable success. One has grown accustomed to this in the Verdi-Jenkins events. Names of active charter members were printed on the white-and-gold programs, and they were also decorated with handsome golden rosettes; among them were Dr. Mauro-Cottone, Mrs. Herman Friedmann, Mrs. Oscar Gemünder, F. W. Riesberg, Claire Spencer, and others known to the musical world. After the entrance to the ballroom, where President Jenkins received guests, seats were taken at tables and a musical-literary program followed. Following came gracefully expressed greetings from President Jenkins. Virginia Choate Pinnero, dramatic soprano, sang the Verdi Pace aria, ably accompanied by Reginald Reilly; she has a splendid, colorful voice and truly dramatic instinct, united with winning personality. President Frederick B. Robinson of City College talked on Music of Our Day, and Dr. John Edward Oster told An Amusing Story. Mary Ellis, St. Clair Bayfield, Basil Sydney, and Henry Wagstaff Gribble represented theatrical life; Carlo Edwards, the Metropolitan Opera Company; and Machaira and Nancy Halt, dancers, were also on the program. A surprise feature was the procession of ten stalwart men, each bearing a

cake with a lighted candle; also the distribution of favors consisting of handsome leather-bound "alphabetical" address-booklets bearing appropriate inscription. Dancing and general merry-making followed.

OMAHA, NEB.

OMAHA, NEB.—The Omaha Symphony Orchestra, Sandor Harmati, conductor, was auspiciously launched on its fourth season with bright prospects for another successful year. The project is still under the fostering care of the Business and Professional Women's Division of the Omaha Chamber of Commerce, but it has so plainly and completely filled a vast void in the life of the community that maintaining it has become a matter of particular pride, with individuals and organizations everywhere rising to support it. The first program brought to hearing Bizet's Patrie overture, a Slavonic Dance by Dvorak, Five Oriental Sketches by Henry Eichheim, and Tchaikowsky's fourth symphony. Conductor Harmati was warmly welcomed by the audience after his summer in Europe, where he won enviable laurels as a conductor, his subsequent masterful presentation of the evening's program fully justifying the enthusiasm of the occasion. The soloist was Frances Nash, whose performance of MacDowell's D minor concerto revealed both composition and artist in a favorable light.

John McCormack's song recital at the Municipal Auditorium offered a superb example of the art of beautiful singing at its best estate, wherein a polished and perfected vocal technic is evenly matched by emotion of unplumbed depths and a power of interpretation that appears limitless. Assisting artists were Lauri Kennedy, cellist, whose playing was keenly enjoyed, and Edwin Schneider, veteran composer-accompanist.

That German lieder, long in the list of things prescribed, is again sure of a welcome in these parts, was demonstrated by Heinrich Schlusnus, German baritone, who dug deep into this musical treasury. Songs by Schumann, Liszt, Wolf and Strauss, beautifully interpreted by Mr. Schlusnus, again exerted their old potent charm. The artist was also successful in his interpretation of English songs and gave an excellent account of his opera excerpts. The recital marked the opening of the season for the Tuesday Musical Club, and was held in the new and attractive Knights of Columbus Auditorium.

Julius Leefson on Jazz

The following excerpt is taken from an address delivered before the Music Teachers' Convention in Philadelphia by Julius Leefson upon the subject, What Influence Has Jazz Upon Our Teaching?

"Speaking from my own personal experience, I would say that jazz has had no influence whatsoever on the teaching of music. I look upon it as simply one more of the innumerable fads and crazes that delight the great crowd. Not knowing how to employ their leisure moments, they wait in an expectant mood for the next fad, follow it with an exaggerated zeal, sap it of all its vitality, until it in turn is supplanted by something new. The essence of jazz, like other fads, is its transitoriness. It is now enjoying its hour upon the stage, but I believe it is bound to pass. I regard it as something like a biological sport, interesting perhaps, hard to explain, yet something that cannot endure. Jazz, in my opinion, will never find entrance into the main current of classical music. They are antithetical and will not fuse. The basis of classical music, like classical literature, is simplicity and restraint. It has emotion, of course, but refined emotion. Jazz, on the other hand, is the very quintessence of unrestraint. It is a veritable riot of the emotions, base emotions, reminiscent of the debauchery of pagan festivals. In its worst aspects it is primitive and vicious; in its best, it never rises above the sentimental."

A number of pupils of Mr. Leefson gave a radio concert recently from Gimbel's in Philadelphia, and also appeared in concert at the New Century Club, Philadelphia.

Alberto Bimboni Conducting Washington Opera

Alberto Bimboni has been reëngaged as conductor of the Washington National Opera Company, Edouard Albion founder and general manager. A grand opera festival, in the nature of a tenth anniversary celebration, is marking the first week of the season, December 5 to 10, during which six of the standard operas are being presented as follows: Mignon, sung by Melius, Spere and Pease; Carmen, sung by Gordon, Maxwell, Morrow, Pollio, Althouse, Ivantsoff, Chambers, Beuchler and Smith; Thais, sung by Lewis, Morrow, Pollio, Tyler, Thomas and Tittmann; Faust, with Spere, Pollio, Baklanoff, Ivantsoff and Turner; Hansel and Gretel, with Maxwell, Leslie, Harriman, Morrow, Tyler and Ivantsoff, and Aida, with Seeba, Gordon, Althouse, Thomas, Tittmann and Pease.

On December 14, Mr. Bimboni will go to Philadelphia to make his debut with the Philadelphia Operatic Society, conducting Martha. On January 27 an opera written by Mr. Bimboni, entitled Winona, will be given in Minneapolis in a new auditorium with a seating capacity of eight thousand. It will be under the auspices of the American Legion.

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AMERICAN GIRL HONORED IN ITALY

To Create Role of Ninon de Lenclos at Trieste

To be chosen to create a role in an opera that is being presented for the first time in a country is honor enough; but to be an American and to be chosen for such a part in Italy, the land of song, is something very much out of the ordinary and of which Americans may well be proud.

Kathryne Ross, young dramatic soprano, whose brilliant successes last season on the Italian operatic stage attracted much favorable attention, has been singularly honored in



Wide World photo

KATHRYNE ROSS

being chosen to create the role of Ninon de Lenclos in the opera of that name by the Greek composer, Michele Eulambio, at the Comunale-Verdi of Trieste.

Although the opera is well known and has been given successfully in Germany, this is the first time that the Italian public will have the opportunity of hearing the noted work. The opera deals with the life and loves of Ninon de Lenclos, the famous beauty of the court of Louis XIV, who was noted as the woman who never grew old. The story is fascinatingly woven together and the music has been treated in true modern style, though a lovely melodic line is apparent throughout the entire score.

The title role is one in which lovely singing must be united with beautiful acting, and to it Miss Ross brings a wealth of operatic experience. She will be heard for the first time in the new opera during the coming Carnivale stagione. Miss Ross is well known in her native land, as well as in Italy, as she has toured the United States several times. Her home is in Wilmington, Delaware. E. C.

Ann Arbor Music Notes

Ann Arbor, Mich., through the activities of the University School of Music, is providing many concerts, locally and throughout the country. Recently Dalies Frantz gave a concert. The University Symphony Orchestra, Samuel Pierson Lockwood, conductor, with Grace Johnson Knold, soprano, of the voice faculty, as soloist, gave a program in Hill Auditorium. A recital by piano students enrolled under Albert Lockwood, and violin students of Samuel Pierson Lockwood, united in a miscellaneous program. The School of Music student orchestra presented a concert in Hill Auditorium with Hanns Pick, head of the cello department, conducting; the program was given particularly for the school children of Ann Arbor, and about 3,000 were in attendance. Guy Maier and Lee Pattison appeared as co-partners for the second program in the Choral Union concert series before an audience of 5,000 people. The Fonzaley String Quartet made its fifth appearance in Ann Arbor, and Lea Luboshutz, violinist, and Josef Hofmann, pianist, united their artistry.

Recently Maud Okkelberg, of the piano faculty, with Lois Johnston, soprano, gave a joint recital in Detroit under the auspices of the alumni chapter of Sigma Alpha Iota sorority. Guy Maier, of the piano faculty, and Lee Pattison have gone to Havana, Cuba, where they will give several concerts, after which they will proceed on a tour of the United States, covering the principal music centers in a tournee of about eighty concerts for two pianos.

Palmer Christian, head of the organ department of the University School of Music, is in the midst of a six weeks' tour through the middle and far west. He will return to Ann Arbor this month. The new organ in Hill Auditorium will be completed in February, when the series of weekly organ recitals will be resumed.

Constance Eberhart with Chicago Opera

Constance Eberhart, mezzo soprano, is one of the latest additions to the forces of the Chicago Civic Opera Company. Joining the company October 22, she made a successful debut as Bertha in the Barber of Seville exactly two weeks later.

Miss Eberhart's training and experience are entirely American. She began serious vocal training under Sylvie Macdermot in Pittsburgh and continued for eight years in New York where her latest instructor was Arturo Papalardo, teacher of many noted artists. When the Cadman-Eberhart opera, A Witch of Salem, was produced in Chicago, the Eberhart family removed to the western city. There, for more than a year, she has taken intensive operatic training under the eminent conductor and coach, Isaac Van Grove. Under him she sang with the Cincinnati Opera Company the past summer, and since returning to Chicago has continued in his studio and in his opera class preparing for larger opportunities.

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FLORENCE ELIZABETH GRABLE, Lansing Conservatory of Music, Lansing, Mich.

HARRIET BACON MACDONALD, 13434 Detroit Avenue, Cleveland, Ohio. 6010 Belmont Ave., Dallas, Tex. Little Rock, Ark., Dec.

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CHICAGO

HOFMANN-LUBOSHUTZ SONATA RECITAL

CHICAGO.—Of unusual interest was the piano and violin concert at Orchestra Hall, November 27, in that Josef Hofmann joined forces with Lea Luboshutz, thereby making for an ensemble of excellence. Together these artists presented Sonatas by Grieg and Cesar Franck and Hofmann played the orchestra accompaniment on the piano for Mme. Luboshutz in the Bruch G minor Concerto. Playing in splendid accord, with sincerity and finish, Hofmann and Luboshutz afforded an afternoon of great pleasure to an enthusiastic audience.

PAUL KOCHANSKI AT THE STUDEBAKER

One of the best violinists before the public today, Paul Kochanski, came to the Studebaker Theater for a recital on November 27 and by his brilliant playing gained the full approval of his listeners, whose unstinted plaudits were ample proof of their delight. His modern group, particularly, caught the fancy of his audience, not only for the numbers themselves, but for the effective renditions given them.

HAROLD SAMUEL CONTINUES BACH SERIES

Another Bach recital by Harold Samuel, at the Playhouse, November 27, was a fine display of the pianist's profound knowledge of this master, and his splendid musicianship. A program comprising the French Suite in E major, six preludes, the G major partita and the prelude, fugue and allegro in E flat, was heartily applauded by a large gathering of Bach and Samuel admirers.

JOHN MCCORMACK AGAIN

What is there to be said about John McCormack that has not already been written? A review of a McCormack recital calls for a copious flow of superlatives, but at this time nothing more need be said than that the capacity audience at the Auditorium on November 27 constantly clamored for extras, and as this was a request program, the old favorites brought frantic applause. McCormack's incomparable vocal

art, in all its glory, made a gem of every number. Not until he had sung Mother Machree would the audience leave the theater. John McCormack and that song are synonymous.

BUSH CONSERVATORY ORCHESTRA CONCERT

At the initial concert of its seventh season, the Bush Conservatory Symphony Orchestra set a new high standard in a most ambitious program at Orchestra Hall, November 29. The progress which this well drilled orchestra is steadily making is a remarkable indication of what is being accomplished by students at this well known institution. Brahms' F major Symphony, Strauss' symphonic poem, Death and Transfiguration and the Dance of the Hours from La Gioconda, which made up the program, were so excellently done by Conductor Czerwony and his men as to call for words of praise.

Lending added importance to the concert, Arthur Middleton sang the Largo al Factotum from the Barber of Seville and Harold Von Mickwitz played the Chopin E minor Concerto, the orchestra furnishing admirable support. The eminent baritone sang in his inimitable manner and of course scored heavily with the listeners. The pianist, too, was heartily applauded for his fine piano work. They do things in a big way at Bush Conservatory.

GORDON STRING QUARTET PLAYS

Bringing forth two interesting novelties, the Gordon String Quartet's first concert of the season at Orchestra Hall foyer proved a most enjoyable event. A quartet by Erwin Schulhoff, and David Stanley Smith's E flat quartet were the new numbers, which were played with devotion and skill by Jacques Gordon and his colleagues. The Schulhoff number is the work of a clever composer whose individuality, youthful vigor and alert brain have produced an unusual quartet. The Stanley opus is beautiful music, melodic and, as all Stanley compositions, skillfully scored. The program concluded with a splendid rendition of a Boccherini Quartet.

SECOND KINSOLVING MUSICAL MORNING

Claire Dux, soprano, and Heinrich Schlusnus, baritone, were the artists chosen for the second Kinsolving Musical Morning at the Blackstone on December 1. The charming soprano sang with her usual taste and beauty of tone a group of French-Canadian folk-songs arranged by Grant-Schaefer, German classics by Schumann and Brahms and a group by Rubinstein, and Tchaikowsky. She scored heavily with the exclusive audience. Schlusnus, too, proved a great favorite and his beautiful rendition of Schubert and Brahms groups merited the most enthusiastic applause they aroused.

HART HOUSE STRING QUARTET PASSES THROUGH

On its way to Los Angeles, the Hart House String Quartet of Toronto, Canada, passed through Chicago last week. After playing in California, the Quartet leaves for a tour of the South, and after a concert in New Orleans will return to Chicago for a few days en route to Toronto. The quartet consists of Geza de Kresz, Milton Blackstone, Harry Adaskin and Boris Hambourg.

WALTER SPRY'S HISTORICAL RECITALS

The second of three announced historical piano recitals with remarks by Walter Spry took place at the Recital Hall of the Columbia School of Music on December 1. Romantic composers made up the program, which consisted of works by Schubert, Schumann, Mendelssohn and Chopin.

Mr. Spry is as fine a lecturer as a pianist and teacher. He preludes his recital with interesting facts regarding the lives of the composers he was about to interpret and what he had to say made his playing doubly enjoyable. Spry belongs to that category of serious students whose sense of humor is keen, and fully appreciated by all his auditors were

several little anecdotes that made his talk bubble with personality. We heard only part of the recital, which began with an excellent performance of the Schubert Impromptu, opus 102, No. 2. This was followed by two Schumann numbers—Intermezzo from opus 26 and Arabesque—and then, due to other duties we were compelled to make our exit, taking away added knowledge of the lives of the composers on the program and of the proper interpretation of their works.

GEORGIA KOBER PUPIL IN RECITAL

Thelma Wharton, who has been conscientiously trained by Georgia Kober, was heard in piano recital on November 29, at which time she presented a most taxing program. In this young pianist MacDowell's Suite Moderne, Schumann's G minor Sonata, Ornstein's Prelude Tragique, Rachmaninoff's Barcarolle, Debussy's La Cathedrale Engloutie Suite, a Dohnanyi Rhapsody and a Moszkowski Concert Etude had an excellent interpreter. Miss Wharton was cordially received by a friendly audience.

ASSOCIATE DIRECTOR OF AMERICAN CONSERVATORY HONORED

"To Adolf Weidig in sincere admiration of the man and his work, we, the undersigned, wish to commemorate in a symbolized form our loyalty and good wishes on the milestone of November 28, 1927."

The foregoing presentation, to which was appended a long list of names of loyal and appreciative "Weidigites" throughout the country, accompanied the "symbolized form" which awaited Mr. Weidig in his studio at the American Conservatory on November 25, after the symphony concert. The opportune thought fostered by Eyvind Bull gained impetus with proverbial snowball rapidity, so that at the appointed hour on Friday, a large number of students gathered in the studio awaiting the moment when Mr. Weidig, unsuspecting, should return after the concert. Those who were unable to be present sent letters of greeting and congratulations.

The gift was a beautiful walrus leather traveling bag on which the initials "A. W." were outlined in silver. Inside was a complete equipment of silver accessories, all initialed. There was, in fact, everything necessary for the traveler's comfort—from a shaving brush to pullman slippers; each in its own little leather compartment or case. No gift to Mr. Weidig could be complete without flowers, and so a beautiful bouquet of roses and button "Mums" lent grace and color to the occasion. That the pleasure may be protracted, fresh flowers are to be supplied the studio bi-weekly until the date of Mr. Weidig's departure for Europe in February. Mr. Weidig expressed his gratitude and affection in his own unique way—by his silence, misty eyes and fervent handclaps.

The hand illuminated presentation hangs in Mr. Weidig's studio. The bag will go with him on his coming trip to Europe and will be a reminder of the many loving and appreciative students who await the privilege of taking up their studies under his guidance on his return.

CHICAGO MUSICAL COLLEGE NOTES

Herbert Witherspoon, president of the Chicago Musical College, was the principal speaker at a meeting of the Lake Marion, Wis., Business District Convention and the Nineteenth Century Club at Oak Park, Ill., on November 28; his address was Music as a Vital Factor in Education.

Eleanor Koskiewicz, pianist, former student of Edward Collins, was assisting artist with the Filareci Singing Society at their twentieth anniversary concert at the Goodman Theater on November 27.

Lowell West, baritone, pupil of Graham Reed, and Lawrence Best, pianist, pupil of Wesley La Violette, gave a joint recital on December 2 at the First Methodist Church in Evanston, Ill.

Robert Herrick, vocal student of Graham Reed, gave a concert at the First Methodist Church, Woodstock, Ill., on November 14.

Gretchen Haller, pupil of Herbert Witherspoon, has just returned from Ithaca, N. Y., where she gave a very successful song recital. Miss Haller made her debut recital in October at the Playhouse and received many flattering criticisms from the press and from her large audience.

Marie Crisafulli, piano student of Edward Collins, has been selected as one of three contestants to appear in the finals of the contest of the Society of American Musicians. The winner in the competition is to appear as soloist with the Chicago Symphony Orchestra.

Rose Danore, pianist, student of Mme. Cole-Audet, Meredith Winn, vocalist, student of Arch Bailey, and Nelle Gubser, violinist, student of Leon Sametini, appeared in recital at the Morrison Hotel, Chicago, on November 28, preceding a lecture by Dr. Louis Conde, of India.

Eunice Steen, pupil of Herbert Witherspoon, accompanied by Ruth Miller, pupil of Edward Collins, appeared

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MARION McAFEE

Soprano
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Chicago Musical College

in a group of songs at the meeting of the B. M. Z. Jewish Women's Club of Chicago, on December 5, at Roosevelt Hall.

Kathryn Slote, organ student of Charles H. Demorest, has returned to her former position as organist at the Bensonville Theater, Bensonville, Ill., after an absence of several weeks.

SYMPHONY CONCERT

The soloist of the Friday-Saturday program of December 2 and 3 was Maurice Marechal, cellist, who appeared twice, playing the Boccherini B flat Concerto for cello and a musical fresco called Epiphanie, by Andre Caplet. Marechal proved his virtuosity in both numbers, particularly the Caplet selection, which is one of the most difficult (at the same time insignificant) compositions ever written for cello.

The purely orchestral portion of the program was not without interest and embraced Elgar's incidental music and funeral march from Grania and Diarmid, the E flat minor Symphony of Arnold Bax and a Glazounow waltz. Well arranged and unusually well played!

JEANNETTE COX.

Morgana Scores on Coast

Nina Morgana, soprano of the Metropolitan Opera Company, has scored a series of successes in her first concert tour of the Coast.



NINA MORGANA

Interpretation. Rich, Exquisitely Cultivated Voice, Unusual Purity of Tone and Great Emotional Depths Create Complete Illusion."

In Victoria, B. C., where Miss Morgana sang on November 29, the Daily Colonist headline was: "Morgana Charms Audience. Voice Heard at Royal Victoria Theater Perfect Musical Instrument. Luscious Limpid Golden Both Brilliant and Soft with Impeccable Intonation and Inexhaustible Purity and Variety of Tone Technique Equally Amazing."

Miss Morgana's fall tour, before reaching San Francisco, included concerts at Westfield, N. J.; Lockport, N. Y.; Buffalo, Winnetka, Minneapolis, Santa Monica, Los Angeles and Santa Paula. On December 1, 2 and 5 she sang in Portland, Astoria and Monmouth, Oregon, and today, December 8, she returns to San Francisco to sing The Messiah with the Symphony Orchestra under the direction of Alfred Hertz. Before beginning her rehearsals with the Metropolitan Opera Company this month, Miss Morgana also appears in Richmond, Va., Pittsburgh and Johnstown, Pa.

Carre Louise Dunning Completes Teachers' Normal Class

Carre Louise Dunning, known twenty-five years for her outstanding and unusually successful work in music education of children, has just completed a normal training class for teachers in the Dunning System of Improved Music Study for Beginners. While in New York some time ago Mrs. Dunning made final arrangements for the publishing of her first Solo Book for children, called Melody Lane in Music Land. The duet book by the same name was published last winter. In response to urgent solicitation from teachers in all parts of the country during a number of years past, Mrs. Dunning has prepared a course of lessons embodying the Principles of the Leschetizky technique applied to the child hand, combined with a course of interpretation. It includes playing analysis and explanations of unusually valuable and little known compositions gathered by Mrs. Dunning in Europe. This new course will be given in one or two cities this winter.

Mrs. Dunning is now in Los Angeles, Cal., where she is spending a few months.

Munz' Future Dates

Munz, pianist, will play with the Toronto Symphony on February 14 and 15, and will then return to New York for a recital in Flushing, L. I., on February 27, going immediately to Dayton for a reengagement with the Cincinnati Symphony, Fritz Reiner, conducting, on March 4. He will play Rachmaninoff's C minor concerto and this will be his fourth appearance within a year with that organization. Because of his unusual success in Norfolk, Va., where he appeared on November 25, at the Woman's Club Auditorium, the pianist was re-engaged for another recital in that city during February.

Second Deering Recital

Henri Deering will give his second piano recital in Town Hall on December 12. A short time ago an erroneous statement was made that this artist made his debut with the New York Symphony Orchestra whereas it was with the State Symphony in New York that he played for the first time, in January, 1925. He also appeared with the Cleveland Orchestra, three times with the San Francisco Orchestra, and with the St. Louis Orchestra. His career dates from his

professional debut, which occurred in Berlin in 1922. His studies were directed by Philipp in Paris and Schnabel in Berlin.

JEWELS OF MADONNA FASCINATES CHICAGOANS

Raisa's Delineation Superb—Cavalleria and Pagliacci, Snow Maiden and Butterfly Delight—Other Repetitions

DOUBLE BILL, NOVEMBER 27—MATINEE

CHICAGO.—The Chicago Civic Opera's fifth week began Sunday afternoon with a very fine performance of Cavalleria Rusticana and I Pagliacci. In Cavalleria the leads were taken by Muzio and Cortis, who scored heavily as Santuzza and Turiddu, respectively. They dominated a performance that could be criticized harshly from many angles, but which was sufficiently well presented to satisfy the suburbanites; and after all it is the public that pays and is the greatest critic of all—especially in Chicago, where the public makes up its mind as to how good a performance is by reading what the press at large has to say the following day.

The performance of Pagliacci brought back the same cast heard previously, with the lone exception that the role of Nedda was entrusted to Eide Norena, who sang the part beautifully but overdressed it. In the plot Silvio is a rich farmer and he might have bought Nedda costly gowns, yet jealous Canio would not have stood for that, and the episode that made the opera possible would, in all probability, have never taken place.

LORELY, NOVEMBER 28

Lorely was sung again by the same cast which brought it into such high favor the first week of the season.

SNOW MAIDEN, NOVEMBER 29

Eide Norena, who is given many opportunities this season, makes every one count, as witness the manner in which she sang and acted the title role in Rimsky-Korsakow's delightful Russian folk-fantasy. This was the Norwegian soprano's first Chicago performance of that part.

Richard Bonelli sang the role of Mizguir, heretofore entrusted to Giacomo Rimini, and the balance of the cast was the same as heard previously.

The performance had a smooth reading under the pliable baton of Henry G. Weber.

JEWELS OF THE MADONNA, NOVEMBER 30

No wonder that night after night the Auditorium is packed, as those who witnessed the first performance this season of Wolf-Ferrari's Jewels of the Madonna took away memories of an unforgettable performance by Rosa Raisa as Maliella, a remarkable delineation of Gennaro by Forrest Lamont, superb singing of the role of the mother by Augusta Lenska and a Rafaele by Giacomo Rimini that could not be surpassed.

The volcanic enthusiasm of the audience was therefore well understandable, and if it were only to have heard a few of the sententious tones of Raisa, the public would have been repaid for having come en masse to hear this popular soprano in one of her best roles. In great form, Raisa sang gloriously throughout the evening and her acting was on a par with her vocal resources. We did not like the way the second act was ended as we are neither a hypocrite nor a puritan. Gennaro (Forrest Lamont) kneeling before Maliella (Rosa Raisa) might make a beautiful picture and please those who believe that a great deal should be left to the imagination, but we found the picture out of place and it made a sort of parody of the main theme of The Jewels—and this in order to please one or two critics who are not too bashful to attend a performance of Lulu Belle, The Captive, The Command to Love, or other so-called naughty plays, but who blush when Gennaro makes his intentions known to a public that does not understand the language, and has to depend on pantomime to know what it is all about. It was Mary Garden who told the writer that some of the New York critics were old, dry men. What about some of our Chicago scribes?

Forrest Lamont has always had a predilection for the role of Gennaro, and right he is, as in this opera his work is unsurpassable. He made a great hit and shared first honors with the heroine of the night.

Augusta Lenska was excellent as the mother, even though she looked too young to be the mother of a grown up man of the size of Forrest Lamont. Her singing of Wolf-Ferrari's music was delightful.

Giacomo Rimini, one of the most intelligent opera singers now before the public, always makes a great deal of a role and more so of Rafaele—a part that fits him as the proverbial glove, and in which he always rides to stardom.

The twenty-seven other principals in this performance were up to the standard set by the quartet above named; and if the names of Anna Hamlin, Helen Freund, Jose Mojica and Giovanni Polese are mentioned here, it is that they made their presence felt.

Moranzoni conducted with vim and understanding, yet it would be unjust not to mention the fact that the orchestra here and there left much to be desired.

We did not understand at all the Apache dance as presented in the last act; nor the make-up of the male members of the corps de ballet, yet we have a great deal to learn in the art of choreography. It is more than probable that Wolf-Ferrari, who came to Chicago for the first performance of The Jewels, in the days when the late Campanini was at the helm of the Chicago Opera, would share our opinion that no one in Naples ever saw in a den such as represented in The Jewels such dances, which, if memory serves right, had their innovation on the vaudeville stage in New York a few years ago.

MARTHA, DECEMBER 1

Martha was repeated on Thursday evening with Edith Mason in the title role, Antonio Cortis as Lionel and Vittorio Trevisan as Sir Tristan. The other principals were those who usually perform in the same opera at the Auditorium.

FAUST, DECEMBER 3—MATINEE

Faust was repeated with the same cast as before, so well headed by Edith Mason as Marguerite and Charles Hackett as Faust, with Polacco at the conductor's desk.

MADAME BUTTERFLY, DECEMBER 3—EVENING

Madame Butterfly had another hearing, but this time with a somewhat different cast than the usual one. Eide Norena



ROSA RAISA

who triumphed again in Chicago as Maliella in The Jewels.

appeared for the first time here in the title role, in which she proved delightful. Elinor Marlo, who in the afternoon sang the part of Siebel in Faust with marked success, essayed for the first time here the role of Suzuki, which she sang with fine understanding and tonal beauty. As heretofore, the Pinkerton was Forrest Lamont, a role in which he always gives full satisfaction. The consul was impersonated by Polese, whose singing and acting left nothing to be desired, and a great deal to be admired. The score had a beautiful reading under the forceful baton of Henry G. Weber, who is growing by leaps and bounds to be one of the world's foremost conductors.

RENE DEVRIES.

M. T. N. A. to Meet in Minneapolis

The Music Teachers' National Association meets at Minneapolis, December 28, 29 and 30. During the convention addresses and recitals will be given by Philip Greeley Clapp, Howard Hanson, Joseph E. Maddy, Henry A. Bellows, Charles N. Boyd, Mrs. Edgar Stillman Kelly, Harold L. Butler, D. A. Clippinger, William Benbow, Carolyn Bowen, Allen Spencer, Albert Lockwood, Charles Lutton, George Dickinson, George Oscar Bowen, William Arms Fisher, Carlos Salzedo, Henry D. Tovey, J. Lawrence Erb, Peter W. Dykema, Kenneth Bradley, Palmer Christian, H. D. Le Baron, Lotus D. Coffman, H. Augustine Smith, Henry Purmont Eames, Rosseter G. Cole, Henri Verbruggen and O. G. Sonneck. Concerts will be given by the Minneapolis Symphony Orchestra and St. Olaf's Choir.

Pupil of Esther Taylor Douglas to Sail

Suyha Obata, Japanese soprano pupil of Esther Taylor Douglas, will sail on December 10 for her own country where she will be heard in concerts during the next four months. She has already appeared very successfully in several New York concerts, also with the Rubinstein Club, being the only Japanese to have become a member of the club. The young singer has also sung for the Southland and Washington Heights clubs. She is likewise a clever little dancer.

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LUELLA MELIUS.

While in Paris for her appearances at the Opera Comique as Rosina in *The Barber of Seville* on September 10 and 13, Luella Melius honored her beloved master, Jean de Reszke, by placing a wreath on his tomb in the Cemetery of Montparnasse. In this burial ground are interred many of the most famous of French musicians, and musicians who, like De Reszke, though of foreign birth, had made France their home.



JOYCE BANNERMAN,

soprano, who fulfilled a reengagement with orchestra, December 7, at Union City, N. J., William Laufenberg director. Today, December 8, she will sing Elijah with the University of Syracuse chorus at Syracuse, Howard Lyman director, and December 10 she will sing with chorus and orchestra a Christmas cantata by Schutz in Carnegie Hall, New York, Albert Stoessel director. Two November engagements were as soloist in a concert by the Arbeiter Saenger-Chor and Newark Soz-Liedertafel, Eugen Steinbach director, in the New York Labor Temple, and with the Arion Society at Newark, N. J. (Photo by Strauss-Peyton).



ELSIE CRAFT-HURLEY,

who was declared the possessor of the finest soprano voice among the Maryland contestants in the recent Atwater Kent Radio contest, which was held for the purpose of selecting a young artist for radio broadcasting. This resulted in a monetary reward as well as a number of broadcasting engagements. Miss Hurley is a pupil of George Castelle of Baltimore. (Photo by S. S. Udelewitz)



THE HEMPSTEAD CHOIR.

Charles Tamme not only maintains a studio in New York where he teaches his pupils and has a choral society which also receives vocal instruction from him, but he has also a large choir in Hempstead, L. I., where he has charge of the music in the Hempstead Methodist Episcopal Church. The accompanying picture of his choir shows that it is a large body of singers, and those who have heard it say that it is making history on Long Island. Mr. Tamme gives music of the best sort in a manner that is highly commendable.



FRANK J. ELLER,

as *The Wanderer* in His Cycle of Schubert Songs. Mr. Eller has taken Schubert songs which seemed associated by the meaning of the text as well as the character of the music, and has set them together in an interesting dramatic cycle. The work is appealing and presents Schubert in a new and attractive form.



JAN VAN BOMMEL,

Dutch-American baritone, in Dutch national costume, who gave a successful New York recital, December 2. He recently returned from Toronto, Canada, with flattering press encomiums. The *Evening Telegram*, speaking of his fifteen songs and arias, followed by three encores, said: "He has a fine singing baritone voice, with basso breadth in the lower and tenor sympathy in the upper register; one thought of him many times as a lyrical Chaliapin. . . . splendid sonority and dignity, with beautifully true enunciation. . . . refined mezzo voce grace, sympathy and resonant power. In Massenet's aria one had a whole opera in miniature, and his spoken prefaces to the Dutch folk songs were little gems; a baritone of rare intelligence."



VITO CARNEVALI,

who has been selected as choirmaster and organist of the Saint Francis Xavier Church, New York, and is now efficiently discharging his duties. Mr. Carnevali is a well-known composer of sacred music. His Mass Rosa Mystica was rendered at the Eucharistic Congress in Chicago by a choir of eighteen thousand voices and was regarded by many critics as the outstanding musical event of the Congress. (Photo by Campbell.)



HELEN BOCK,

photographed on the S.S. Leviathan. Last May the pianist went abroad to concertize and to study with Carl Friedberg, and returned to this country in October after a successful and beneficial trip.



ERNEST URCHS,

of Steinway & Sons, at Bayreuth, July, 1927, with (left to right) Maurice Halperson, of the Staats Zeitung; Grena Bennett, of the N. Y. American; Henrietta Strauss, of the Nation; F. D. Perkins, of the N. Y. Herald-Tribune.



FREDERICK JAGEL AND CORACE CATALDI.

Mr. Jagel, latest addition to the tenors of the Metropolitan Opera Company, attributes much of his success to his four years of study in Italy with Mr. Cataldi, who cabled his congratulations on hearing of the young American's Metropolitan debut as Rhadames in Aida.



CARROLL O'BRIEN,

former head of the vocal department of the Fuhrman School of Music, Camden, N. J., and present supervisor of music at the Abington, Pa., high school, who has opened studios in Camden, where instruction is given in voice, harp, piano, sight reading, ear training, elementary theory and harmony. Assisting teachers are Madeline M. Kelley, Ethel Stone Fox, Eleanore O'Brien and Harold Wright. Last summer Mr. O'Brien fulfilled a three weeks' concert engagement with his sister, Eleanore O'Brien, at Eagles Mere, Pa., which proved so successful that he was re-engaged for appearances next year. This season marked Mr. O'Brien's fifth year at Eagles Mere. (Photo by Kubey Rembrandt.)



MARIE MILLER,

harpist, as seen by the well known cartoonist, Santoyo. Miss Miller recently returned to New York from a successful tour of the South.



PUEBLO HIGH SCHOOL MASSED ORCHESTRA.

A massed orchestra of 160 musicians from a dozen high schools who presented a concert at the tenth annual convention of the southern division of the Colorado Education Association held at Pueblo, Col., during November. The purpose of the concert was to inspire the teaching of instrumental music and it attracted state wide interest.



LYNNWOOD FARNAM

at Mont Saint Michel, France, during summer of 1927.

ACROSS THE COUNTRY

Baltimore, Md. (See letter on another page.)
 Boston, Mass. (See letter on another page.)
 Buffalo, N. Y. (See letter on another page.)
 Chicago, Ill. (See letter on another page.)

Dayton, Ohio.—Marion Talley subscribed \$1,000 to the Dayton Community Chest Fund and headed the list of all pledgers. The young Metropolitan star made her first appearance in Dayton the same evening that the city's annual drive for welfare funds commenced. Miss Talley's audience, which had had no hint of her gift to Dayton, was very gracious in its applause. The youth of the singer evidently had a great appeal. John Corigliano, violinist, who assisted on the program, was by no means the lesser light of the evening so far as artistic ability and technical command go, according to the critics. M. E.

Lindsborg, Kans.—Frances Brundage, an alumnus of Bethany School of Fine Arts, is instructor of music and diction in the Neighborhood Playhouse, New York City. Since graduation Miss Brundage has held several important positions, chief of these being superintendent of the Civic Music Association, Chicago, and Assistant Director of Music Commissions and Training Corps Activities of the War and Navy Departments during the World War. Dorothy Cowles, a graduate of Bethany, has been elected head of the piano department at Missouri Christian College, Camden Point, Mo. Due to increased enrollment in the voice department, Carol Shelley has been engaged as assistant teacher. Allen Stewart, a former Bethany student, won first place in the Atwater Kent State contest held in Wichita. Arvid Wallin, of the piano faculty, acted as accompanist for Arthur Phillips, Chicago tenor, in a recital at the Masonic Temple, Salina, Kans. Margaret Shelley and Elma Pinney of the Fine Arts department appeared on the program at the Kansas Teachers' Convention in Salina. O. L.

Milwaukee, Wis. (See letter on another page.)
 New Orleans, La.—In the Athenaeum, the Philharmonic Society of New Orleans introduced the first visiting artist of the season. Edith Mason opened the evening with

the aria, Vedrai carino from Don Giovanni by Mozart, after which followed a more or less fashionable program of the day. The first of the Thursday afternoon recitals of the Newcomb School of Music, Tulane University, presented two of the college instructors, Eda Flotte-Ricau and Walter Golstein, in a two-piano recital. Winifrid Stephens, English contralto, with Virginia Westbrook at the piano, gave a song recital recently. Miss Stephens' personality, and short introductory sketches to most of the numbers are distinctive. Her program was well adapted to her rich tonal quality. Mrs. Westbrook was delightful as an accompanist.

The Polyhymnia Circle, with Theresa Cannon-Buckley as its musical director and Mary V. Molony at the piano, entertained at the first of its monthly musicals. A mixed chorus opened the program with Liebestraum, by Liszt; Adele Vallas, contralto of Christ Church Cathedral Choir, as soloist. Andree de Chateaufort, violinist; Adele Marsolan, Mrs. Joseph C. Delery, Guy Bayhi and Dr. James P. Daboval, vocal soloists, and Guy Bernard, pianist, furnished interesting selections. The evening closed with Grieg's Autumn Storms, by the Circle.

The New Orleans Conservatory of Music and Dramatic Art has also entertained at several Saturday morning recitals which are an interesting contribution to musical activities.

An altruistic movement is afoot in New Orleans, sponsored by the Tribune Music Bureau, under the management of Fred Werleing, assisted by Eugenie Wehrmann-Schaffner, pianist; Mary Conway, director of music in the Public Schools, and Winifrid Stephens. The purpose of this movement is to provide music to the school children and members in other public institutions, in an effort to further music appreciation. O. M. L.

Philadelphia, Pa. (See letter on another page.)

Richmond, Va.—The first concert of the Musicians' Club of Richmond was given in the Woman's Club Auditorium. The program included an Instrumental Trio (Sura Fisher, violinist; Mrs. Grant J. Durant, cellist, and Vivienne Gande, pianist); Joseph F. Whittemore, tenor, with Mrs. J. D. Stradling at the piano; Mrs. Henry O. Garber, contralto, with James Womble at the piano; and Wilfrid Pyle and George Harris, who played Mozart's Sonata in D major for two pianos. The program included only compositions by Haydn, Mozart and Beethoven.

Dusolina Giannini, soprano, was presented in recital at the

City Auditorium by the Richmond News Leader. This was the first of the series of concerts which the News Leader is sponsoring in Richmond to stimulate interest in music and was, as usual, attended by a capacity audience. The program notes by Mrs. Channing Ward added greatly to the interest of the concert. Molly Bernstein at the piano was an able assistant to the artist. It was announced at the concert that subsequent concerts of the News Leader series which includes Nina Morgana, soprano, and Joseph Szigeti, violinist, the New York Philharmonic Orchestra; Sigrid Onegin, mezzo-contralto; and Reinold Werrenrath, baritone, will be held in the new Acca Temple Mosque Auditorium. It is also announced that the News Leader and the Corley Company of Richmond have jointly underwritten a week of grand opera by the San Carlo Opera Company and guest artists, which will also be presented in the Acca Temple Mosque Auditorium from January 23 to 28. P. P. S.

Rochester, N. Y. (See letter on another page.)

Wichita, Kans.—Barton Bachmann, American composer-pianist, and Bradford J. Morse, baritone, presented a joint recital at the high school auditorium. A group of six Tonal Portraits, played by the composer, were featured. These pieces are short and bear impressionistic titles: The Hammer Man, The Weeping Woman, The Idler, The Laughing Girl, The Bell Ringer, The Youth. They are to be published. Mr. Bachmann is professor of piano and theory at Southwestern College, Winfield, Kans., and head of the piano department at Three Arts Conservatory here.

Lillian Evanti, negro coloratura soprano, sang a recital under the joint auspices of the Book Lovers' Club and the Inter-Racial Good Will Commission of the Wichita Council.

The Wichita Choral Society, Vito Geraldo Petrone, director, gave a complimentary program of two one-act operas, The Sleeping Queens, and The Capital Joke, in the York Rite Temple Auditorium.

Ralph Brokaw, professor of violin, and head of the department of violin in the Fine Arts School of Wichita University, has reorganized his ensemble class for advanced violin students. At the first meeting Beethoven's First Symphony was analyzed and played, and solos were presented by Helen Bassett, Laura Lambert and Helen Jones.

A group of Wichita artists, including Ruth T. Beals, contralto; Margaret Joy, pianist; Lemuel Kilby, baritone; and Florian Lindberg, violinist, presented the program at a current meeting of the Saturday Afternoon Musical Club. Mrs. Charles J. Jackson is the president.

Theodore Lindberg, president of the Wichita College of Music, and a leading local violin teacher, has made violin quartet arrangements of old Swedish folk melodies.

Laura Reed Yaggy, violinist, of Hutchinson, as guest artist; Roy Wall, baritone, and Susie Ballinger Newman, accompanist, at the initial lecture recital presented at the Wall-Newman Studios, through musical selections and talks developed the use of folk song melodies in larger compositions. These public lecture recitals are to be given monthly during the season. C. E. S.

Oscar Seagle Notes

Oscar Seagle, baritone and teacher, will spend most of the winter in New York City. His annual western concert tour has been postponed until April and will take him out to the coast. En route he will conduct master classes in Indianapolis, Kansas City and Minneapolis.

Anne Bertner from Little Rock and a pupil of Oscar Seagle, who for the past two seasons has been very successful as a concert artist, sailed recently for Paris where she will make some operatic appearances.

The National Cavaliers, all four his pupils, are becoming radio and concert favorites. They broadcast every Friday night on the City Service Hour and this season already have given concerts in New Haven, New Britain, Canton (Ohio), Buffalo, Plainfield, Washington (D. C.), etc.

Several of Mr. Seagle's pupils are now appearing in opera in Europe—Frieda Klink sings with the Nuremberg and Munich operas; Sonia Sharnova in Milan, and Carlton Gauld in Cannes. Anne Bertner and Ruth Peter, who sail this month, will be added to the number this year.

Florence Mitchell, of Philadelphia and Newport, another pupil, makes her debut with the Philadelphia Opera Company this season, as Lola in Cavalleria Rusticana and as Walpurga in Feuersnot. Sigurd Nilsen is again appearing in leading roles with both the Philadelphia and Washington companies.

Pupils of Mr. Seagle's who have been broadcasting the past month are Frances Becker and Lillian Pfau in duet work, Frank Hart, Wee Wee Griffin, Gladys Cox, Dorothy Biese and Hubert Hendrie and Lita Korbe.

Howard-Jones a Busy Artist

Evlyn Howard-Jones, English pianist, who made such a remarkable impression on his two short visits to America, is having a busy season in his own country, where he holds a virtually unique position as interpreter of the highest forms of classical music, such as the later sonatas of Beethoven and the larger works of Brahms.

He began his season with an impressive performance of the Brahms B flat concerto under Sir Henry Wood at the Queen's Hall "Proms," and is following this up with a Brahms recital in London on December 14, when he will play all the Rhapsodies, the Fantasies, op. 116, as well as the F minor sonata.

The interim Howard-Jones has been filling with recitals in Provincial centers, especially in the South of England. Everywhere he is being received with the greatest enthusiasm, in programs ranging from Handel's Harmonious Blacksmith and Bach's Fuga alla Giga to Chopin, Debussy and Delius, of whose music Howard-Jones is an authentic interpreter. Two pieces of another English pianist, Balfour Gardiner, which have figured on the pianist's recent programs were particularly appreciated. They are London Bridge and Noel.

Kalnins in America

Alfred Kalnins, a noted Russian organist and composer, has recently come to the United States and will in future make his home here. Mr. Kalnins has had many of his works published and performed in Russia, among them several operas, works for violin, piano, cello and voice. He has also been a conductor of huge choruses in Russia and, although his name is probably not yet well known in America, he is undoubtedly a man of importance and should be welcomed in this land of opportunity.



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BALTIMORE, MD.

BALTIMORE, Md.—One of the outstanding events of the early season was the performance of The King's Henchman. The greatest sort of interest had been aroused in the Deems Taylor opera and a capacity audience with several hundred standing greeted Mr. Taylor personally and his work. A very creditable performance was given by the special touring company which includes a number of well-known singers.

Three excellent orchestral concerts have recently fallen to the lot of Baltimore music lovers: the Baltimore, Philadelphia and Philharmonic having given their first concerts of the year. The Baltimore Orchestra has begun its thirteenth season, and since its inception has been under the capable direction of Gustav Strube. Mr. Strube has accomplished much. Starting out with a very small organization under municipal auspices, he has seen it grow until it numbers over seventy-five men. The opening concert had as soloist Nannette Guilford of the Metropolitan Opera Company. Mr. Strube, in addition to the regular concerts, is again arranging a number of performances on Saturdays for school children.

Willem Mengelberg was given a rousing reception at the first concert of the Philharmonic which organization is giving a series of five here this season, the series being practically sold out. An inspiring program was presented including the Tchaikovsky Pathétique, a better rendition of which has never been heard here.

The usual capacity audience greeted the Philadelphia with Fritz Reiner, of the Cincinnati Orchestra, as guest conductor. Mr. Reiner is always interesting. The work of the orchestra was faultless.

Of the recitals that have been heard, that offered by Mme. Schumann-Heink was most interesting. This charming veteran of the operatic and concert stage was tendered a most enthusiastic reception. There were many tear-dimmed eyes in the large audience when the diva waved her farewell.

The Peabody Institute's regular Friday recitals have attracted the usual large audiences. The opening event had our own Mabel Garrison as soloist. Miss Garrison is charming and able singer. The excellent organization, the Flonzaley Quartet, gave a concert of special interest, one of the numbers being in memory of the late Harold Randolph former director of the Peabody. Frank Gittelsohn, violinist of the Peabody faculty, was the recitalist at the third weekly event. Mr. Gittelsohn is a violinist of consummate ability.

An excellent concert was given for the benefit of the free patient fund of the University Hospital with a number of well-known local artists appearing. Hilda Burke, dramatic soprano, and winner of various prizes; Leslie Frick, Eugenia Arnold, William G. Horn and Sol Sax were among the soloists.

Although Lawrence Tibbet has appeared here with the Metropolitan, until recently he had never given a recital in Baltimore. Mr. Tibbet proved himself equally attractive as a recitalist as he is on the operatic stage.

While there may be a difference of opinion as to just whether or not The Beggar's Opera should be classed among events of the music world, nevertheless an extremely large audience greeted the recent performance here by an English company, under the local management of Mrs. Wilson-Greene. The comedy with old ballads was superbly done.

Mrs. Elsie Craft Hurley and Clement Lucas were the local winners in the contest held under the auspices of the National Radio Audition.

In the recent death of S. Davies Warfield, Baltimore's music world lost a staunch and powerful supporter. Mr. Warfield had been mainly instrumental in bringing the Metropolitan here for an annual short spring season and there had been persistent reports that he had under consideration plans for the erection of a large new music hall for this city. E. D.

Pro Musica Announces Important Events

Pro Musica announces three important events for its New York musical season. The first concert, December 19, is to offer the first American performance of Psalmus Hungaricus, by Zoltan Kodaly, for orchestra, tenor solo and chorus. It will be given by the Philharmonic Society of New York, Willem Mengelberg conductor, in cooperation with Pro Musica, at Carnegie Hall, New York City. At the second concert, January 15, Maurice Ravel will make his first appearance in New York City, assisted by Greta Torpadie, the Hart House String Quartet, Carlos Salzedo, Joseph Szigeti, and other artists, in a program of his instrumental, chamber and vocal music at the Gallo Theater. The third concert will present Bela Bartok, assisted by Joseph Szigeti, in a sonata program at the Gallo Theater on February 5.

Pro Musica is now entering its eighth consecutive season. It has chapters all over the United States and Canada and has enrolled more than 3,000 members. It has presented, and will present to the American public through trans-continental tours, the following artists and ensembles: Bela Bartok (Hungarian), Arthur Bliss (English), Alfredo Casella (Italian), Henry Eichheim (American), Eugene Goossens (English), Darius Milhaud (French), Pro Arte Quartet (Belgian), Serge Prokofieff (Russian), and Maurice Ravel (French). It is also the only international organization which has persistently introduced American music abroad. Membership entitles the holder not only to the official organ of this society, the Pro Musica Quarterly, but also to seats for the Pro Musica concerts.

Isabelle Burnada in Successful Recitals

Isabelle Burnada gave two recitals in New York, both at the Town Hall, on November 8 and 22. She was accompanied by Yvonne Hubert, and at the second recital assisted also by Yvette Lamontagne.

Miss Burnada was born on the Isle of Mauritius of French and English parentage, her father, E. Boyer de la Giroday, being a member of the old French nobility, and her mother, the grand-daughter of Sir Clivecourt Antelme. The family moved to Canada in 1909 when Miss Burnada was still a child. Patrick Burns of Calgary was attracted to her on hearing her sing and undertook her musical education. It was in tribute to Mr. Burns that she took the name of Burnada. She studied with various noted teachers in France and made her debut in Orpheus at the famous Orange arena, where the great outdoor performances are given. Miss Burnada's New York programs were selected from the classic and modern composers of every school, including works by Handel, Beethoven, Schumann, and French, Eng-

lish, and Spanish composers. After her first recital in New York The Sun expressed the general feeling when it said: "Her powers for dramatic interpretation stand forth in a remarkable manner." The Times noted that she has a deep-toned mezzo-soprano, and The American, in similar vein, that her voice is dark in color, flexible and sympathetic. Miss Burnada is leaving during this month for a tour of England.

National Association Meets

The National Association of Schools of Music and Allied Arts held its fourth annual meeting at the Hotel Schenley, Pittsburgh, on November 25. At this meeting the organization was changed from one of individuals interested in schools to one of schools sending their representatives. Only schools maintaining courses in accordance with the plans outlined by the Association will be eligible to membership. Applications were received at the meeting from twenty-seven schools of music. Papers were read by Frederick A. Cowles of Louisville, Earl V. Moore of Ann Arbor, and Dean Harold L. Butler of the University of Syracuse. Kenneth M. Bradley attacked music teachers who are charging from twenty to fifty dollars per lesson, declaring that students take so few lessons at these exorbitant prices that they fail to make progress. Mr. Bradley also attacked what he called the obnoxious evil of free scholarships. He suggested that every student who wanted a scholarship should be required to repay the value with a certain percentage of the student's subsequent earnings over and above the income of six hundred dollars per year.

The meeting reelected the present officers of the Association and the Commission on Curricula without the change of personnel. The officers and committees are as follows: (President) Kenneth M. Bradley of New York; (treasurer) Charles N. Boyd of the Pittsburgh Musical Institute; (secretary) Burnet C. Tuthill of the Cincinnati Conservatory of Music; (vice-presidents) Harold L. Butler, of Syracuse University, Frederic A. Cowles, of the Louisville Conservatory of Music, William MacPhail, of the MacPhail School of Music, Nellie C. Cornish, of the Cornish School of Music; (Advisory Committee) George W. Chadwick, of the New England Conservatory of Music, Frank Damrosch, of the Institute of Musical Art, Kate S. Chittenden, of the American Institute of Applied Music; (Commission on Curricula) Howard Hanson, of the Eastman School of Music, Gilbert R. Combs, of the Combs Broad Street Conservatory, Earl V. Moore, of the University School of Music, Edgar A. Brazelton, of Bush Conservatory, John J. Hattstaedt, of American Conservatory of Music, Louise St. John Westervelt, of Columbia School of Music; (Commission on Ethics) Charlton Lewis Murphy, of the Philadelphia Musical Academy, Kate S. Chittenden, of the American Institute of Applied Music, Frank H. Shaw, of Oberlin Conservatory of Music; (Commission on Publicity) Burnet C. Tuthill, of Cincinnati Conservatory of Music, Earl Rosenberg, of Horner Institute and Wm. Boeppler, of Wisconsin; (Counsel) Hon. Charles P. Taft, II, of Cincinnati.

The following were elected to individual membership in the Association: Wm. C. Mayfarth, Converse College; Claude Radnor Newcomb, Phillips University; Roy Dickinson Welch, Smith College; Harold E. Walberg, Walberg Studios, and Sister Cecelia Schwab, Seton Hill College.

Those present at the meeting were Charles N. Boyd, Pittsburgh Musical Institute; Kenneth M. Bradley, New York; Edgar A. Grazelton, Bush Conservatory; Harold L. Butler, Syracuse University; Tracy V. Cannon, McCune School of Music; Gilbert R. Combs, Combs Broad Street Conservatory; F. A. Cowles, Louisville Conservatory of Music; C. E. Feely, Columbia School of Music; Ralph L. Flanders, New England Conservatory of Music; Howard Hanson, Eastern School of Music; J. H. Hattstaedt, American Conservatory of Music; Georg Lindner, Atlanta Conservatory; Wm. MacPhail, MacPhail School of Music; A. W. Mason, Indiana College; Wm. C. Mayfarth, Converse College; Earl V. Moore, University School of Music; C. L. Murphy, Philadelphia Musical Academy; Edgar A. Nelson, Bush Conservatory; Earl Rosenberg, Horner Institute; Frank H. Shaw, Oberlin Conservatory; E. J. Stringham, Denver College; Burnet C. Tuthill, Cincinnati Conservatory of Music; Louise Westervelt, Columbia School; Herbert Witherspoon, Chicago Musical College, and Francis L. York, Detroit Institute of Music.

The MUSICAL COURIER is indebted to Burnet C. Tuthill, secretary of the Association, for this report.

Baltimore Has New Opera Club

Dr. Hugh H. Young, for some years chairman of the board of directors of the Lyric Company, Baltimore, has been elected president of the newly organized Baltimore Opera Club. Frederick R. Huber, managing director of the Lyric Company and municipal director of music, conceived the idea of the Opera Club and was largely instrumental in bringing about its organization. Mr. Huber is secretary-treasurer of the club, the policy of which will be to encourage the understanding and appreciation of music, to cultivate musical art and to arrange operatic performances, concerts, recitals and other forms of musical entertainment having educational value. In addition to Dr. Young and Mr. Huber, the board of directors will comprise Captain Isaac E. Emerson, Ral Parr, and Dr. A. R. L. Dohme. The club will arrange the underwriting of the annual Baltimore season of the Metropolitan Grand Opera Company which will give a four day season in Baltimore during the week beginning April 16. Mr. Huber will continue as local representative for both the Metropolitan and Chicago Opera companies and has been delegated by the Opera Club to confer with the Metropolitan officials and to choose operas for the Baltimore season.

Witmark Songs Successful

Earle Transue, tenor, has recently located in Lock Haven, Pa., where he is giving what he calls "miniature song concerts." He sings semi-classical and semi-popular songs and has scored a particular success with Arthur A. Penn's Gingham Gown and the same composer's modern spiritual, Across the River.

A Picture Exhibit

The Fine Arts Importing Corporation, which imports pictures as well as music, is now holding an exhibition of etchings and dry points from the Museum of the Louvre, Paris, and modern etchings in color. It is an interesting collection and will interest all lovers of art.

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DOHNANYI CELEBRATES FIFTIETH BIRTHDAY AND THIRTIETH ANNIVERSARY AS PIANIST

Crowded Houses on Three Nights of Festival—Horowitz Scores Success

BUDAPEST.—Ernő Dohnányi, Hungarian pianist, composer and conductor, recently celebrated his fiftieth birthday and the thirtieth anniversary of his first piano recital. He made his debut in 1897 in Budapest, at a concert of the Philharmonic Society, under the baton of John Richter. On that occasion he played Beethoven's G major concerto with enormous success and Richter was so delighted with the young artist that he engaged him for a European tour which was followed by one in America. This engagement laid the foundation of Dohnányi's world fame and his life has been one great success.

At the recent celebration three concerts on successive days were given in Dohnányi's honor. The first was a piano recital in which the pianist gave pleasure to his audience by unsurpassable performances of works by Mendelssohn, Beethoven, Schumann and himself.

On the second evening he conducted a Philharmonic concert at which the soloist was Imre Stefaniai, a former pupil, who at present is court pianist to the King of Spain, and who was recently nominated professor at the Academy of Music in Budapest. He played Dohnányi's concerto with the utmost virtuosity. The third concert was given by the

Waldbauer-Kerpely Society for Chamber Music. Both concerts were devoted to Dohnányi's music, the composer also taking an active part in the last by playing the piano part in his quintet. As usual, the quartet displayed fine musicianship.

On all the three evenings the auditorium of the Academy of Music was filled to its capacity by a brilliant audience, all admirers of Dohnányi, who was applauded time and time again and overwhelmed with flowers and presents.

HOROWITZ SCORES BIG SUCCESS

Vladimir Horowitz, the brilliant pianist who has so rapidly risen to fame and who is shortly to tour America, gave two piano recitals in Budapest with tremendous success. Especially the performance of Liszt's B minor sonata and Chopin's four Ballades brought him such salvos of applause that he was obliged to add four pieces to his program. Apart from his virtuosity he is absolute master of all the nuances of the keyboard, and his dramatic power is compared by at least part of the press to that of Rubinstein. His appearance made the greatest impression of the season thus far.

A. T.

QUESTIONS ABOUT PIANO STUDY ANSWERED

By Alexander Raab

Alexander Raab, eminent pianist, pedagog and guest teacher at the Chicago Musical College, has been secured by the MUSICAL COURIER to conduct this department and will answer questions pertaining to piano study. Teachers and students may address Mr. Raab at 830 Orchestra Bldg., Chicago. Mr. Raab's time is so well occupied that he will only be able to answer a certain number of questions—naturally the most important—each week.

Q.—Should a repetition always be played softer the second time?—F. T. B.

A.—There are no rules of interpretation which are to be applied indiscriminately. Very few effects can "always" be used even when there is an exact repetition of phrase or section. Just as in prose or poetry, repetition is used for the sake of emphasis. There are various ways by which this may be realized. The nature of the effects one uses—all the details of interpretation—depends upon the style and character of the composition.

To play a repetition more softly the second time is often a fine, poetic effect; but if it is done too frequently, the result is an uninteresting performance. I would suggest that you vary your treatment of repetition so as to avoid monotony. This is more important in short parts where the memory of the first hearing is still fresh. More extended parts do not require so much variety of treatment beyond what may have been especially indicated by the composer.

Louise MacPherson's Unusual Career

Some years ago Louise MacPherson went from Toronto, Canada, her home town, to Butte, Mont., to give a recital.



LOUISE MACPHERSON, as she looked at the age of eleven when she went from Toronto to Butte, Mont., to give a piano recital.

daughter and pupil of Mme. Elsa MacPherson, gold medalist and pupil of Dr. Fisher and later of Robert Teichmüller, head of the piano department of the Leipzig Royal Conservatorium of which she is a talented diplomate. Little Louise was placed by her mother with Wassili Safonoff during his last year as conductor of the New York Philharmonic Orchestra, and afterwards was taken to Berlin to continue her studies under the noted Russian. She later studied with the lamented Paul Goldschmidt, whom she also assisted as she likewise has done with Ernest Hutcheson and Richard Buhlig. These last factors alone are sufficient to classify Miss MacPherson as a New York pianist.

Seidlova in Second New York Recital

A young pianist who came to our shores from Czechoslovakia, and who is rapidly winning recognition for her musical endowments and attainments is Anca Seidlova. Recently Miss Seidlova played her second New York recital, and won much favor from the critics for her performance.

"A sort of sombre fire, the controlled tragedy of the Slav temperament, speaks with classic clarity from the playing of Anca Seidlova," said the Brooklyn Times, later noting that "in the slow movements the artist showed a delightful depth of feeling, and the more rapid selections gave her an opportunity to demonstrate a strength and purity of tone exquisitely controlled. . . . The charm of the Debussy selection roused the audience to great enthusiasm." The New York Evening World stated that her reading of the Liszt

Sonnet of Petrarch was "grandiose in conception and dazzling in its bravura, its passages in chromatic thirds and other technical hedges being tossed off with consummate ease and accuracy."

La Forge-Berumen Studio Items


Marianne Dozier, contralto, and Grace Marshall, accompanist, were heard in recital at the Women's League for Service in Brooklyn. Miss Dozier proved herself the possessor of a voice of lovely quality and wide range, and she was obliged to add several encores to the program.

Ernesto Berumen, pianist, gave a recital at New York University before a large audience which refused to leave the auditorium until Mr. Berumen had played seven encores. His charming personality and interpretative ability added to rare technical equipment made his playing a long remembered pleasure. He will give a New York recital in Carnegie Hall on December 13.

O. C'Quirke's Pupils Before the Public

Conal O. C'Quirke has a number of pupils appearing both on tour and on Broadway in various musical productions, such as Golden Dawn, Smarty, Queen High, Good News, etc. Sarah Porter, a pupil and associate teacher, is enjoying a busy season as head of the music department of the Brooklyn Y. W. C. A. (her seventh consecutive year); it is also her fifth season as soloist at St. James Lutheran Church, New York.

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TORONTO, CAN.

TORONTO, CAN.—One of the outstanding musical events of the season took place in Massey Hall during November. The celebrated Five Piano Ensemble, made up of five of Canada's foremost pianists, (Ernest Seitz, Alberto Guerrero, Viggo Kihl, Reginald Stewart, and Norah Drewett DeKresz) appeared under the leadership of Dr. Ernest MacMillan. This recital, which last season created much favorable comment, was indeed a sensation. For the first half of the program the Ensemble played the Schumann Carnival, op. 9. They opened the Carnival Ensemble, then each artist in turn played one of the twenty-odd sketches as a solo, and finally completed the Ensemble. So great was the enthusiasm of the audience that after repeated recalls, they played as an encore the Beethoven Turkish March from the Ruins of Athens. The second half of the program opened with the Rachmaninoff G minor Prelude, which had to be repeated. After this each artist played a solo, Viggo Kihl presenting Chopin's E flat study, Alberto Guerrero a waltz in E minor by Chopin, Madame DeKresz the Mountain Brook of Cyril Scott, Ernest Seitz the Minstrels by Debussy, and Reginald Stewart a Toccata by York Bowen. Between the solos the Ensemble played Chopin's A flat and F minor studies, also La Chasse of Paganini-Liszt. As a grand finale the Ensemble did the famous Chopin A flat Polonaise with such brilliant color and finish, building climax upon climax, that the audience fairly shouted its approval. This season Mme. Lugin-Fahey, Canadian dramatic soprano, was the soloist, and sang charmingly. In Frank Bridge's Love went A-riding she was decidedly brilliant. Gwendolyn Williams was a satisfying accompanist for the singer. The concert was put on by The Musical Art Society of Canada, personal managers of The Five Piano Ensemble.

The Toronto Philharmonic Concert Series opened auspiciously with Amelita Galli-Curci as the attraction. As usual this artist was most satisfying. She is gifted with a voice of pure gold, and amongst the many beautiful songs she sang, one could not help but be especially impressed with her singing of Leoncavallo's Serenade and Little Raindrops by Wohlfarth-Grille. Galli-Curci is always well worth the price of admission, but when a singer has the added attraction of an accompanist such as Homer Samuels, it lifts the concert to great heights.

Our celebrated Hart House String Quartet opened its fourth season before a crowded house, and what a wonderful recital it was. Opening with the beautiful F minor quartet of Beethoven, it fairly outdid itself. The balance of their program consisted of two new works here—an Italian Serenade by Hugo Wolf, and the Dohnanyi quartet in A minor, op. 33, both beautifully played. Another report of this concert appears in a different part of this issue.

The Kitchener-Waterloo Music Club gave its monthly program before a large audience in the Collegiate auditorium, Kitchener, Ontario. The artists were Harry Adaskin, violinist, and Edward Magee, pianist. Adaskin played with a sincerity that makes any program with which he is connected a success. He is a finished artist, by far our most outstanding Canadian violinist. One is never struck by merely a dazzling technic, but with a sincerity of purpose and a style of beauty that place his work where it rightfully belongs. Magee proved an able assisting artist, his playing of the Caprice Espagnol of Moszkowski and the Liszt Rhapsody No. 2 evoked much favorable criticism. Francis Marr-Adaskin, as usual, was the sympathetic accompanist for Mr. Adaskin.

skin, as usual, was the sympathetic accompanist for Mr. Adaskin.

Jan Van Bommel, Dutch baritone of the Royal French Opera of the Hague, gave a delightful recital at Massey Hall. His second group of French songs was most impressive, while his group of Dutch folk songs, sung in Native Costume, was a treat. Wilma Stevenson, pianist, was the accompanist and played a group of solos which were quite interesting.

The Second Twilight Concert of the Toronto Symphony Orchestra was superb, and no small contribution to the success of this affair was the soloist, Katherine Bacon, pianist. Her playing of the Schumann A major concerto was a thing of beauty, especially the first movement, Allegro Affettuoso. Miss Bacon has appeared before with the Toronto Symphony Orchestra, and is worthy of an annual engagement. The orchestra played the Miniature overture of Tchaikowsky, Valse from Tchaikowsky's Fifth symphony, and the overture to Merry Wives of Windsor with its usual brilliance, under the earnest and capable direction of Luigi Von Kunits.

Yvonne Hazlewood, pianist, Lillian Garfield, soprano, and Samuel Hersenhoren, violinist, gave a musical treat to the people of Bowmanville and vicinity. Samuel Hersenhoren, violinist, played brilliantly. Lillian Garfield a soprano of much promise, gave further proof of her rare talent, while Yvonne Hazlewood, pianist, a native of Bowmanville, arose to the occasion, offering her home town piano playing they will remember for many a day.

Ivy Brunskill, one of the latest additions to the faculty of the Toronto Conservatory of Music, gave a recital at the Toronto Conservatory Hall before an enthusiastic audience. Her work was strictly along the lines of the English school, and she showed a bright, scholarly insight into the art of the pianoforte. She was assisted by Myrtle Hare, a young singer with a rich, contralto voice, who showed great promise in her short groups of attractive songs.

The Woman's Musical Club of Toronto presented a program of original compositions by Dr. Healey Willan, vice-principal of the Toronto Conservatory of Music and a leading Canadian musician. The music committee of the Woman's Musical Club is to be congratulated upon selecting two of the outstanding Canadian artists, Jeanne Dusseau, soprano, and Harry Adaskin, violinist. Mme. Dusseau was in glorious voice, and sang two groups of impressive songs, while Mr. Adaskin, whose violin playing is always a thing of beauty, interpreted two sonatas with the aid of his talented wife, Francis Marr Adaskin, at the piano.

The Musical Art Society of Canada, an organization founded for the promotion of the Canadian artists and assistance to Music Clubs of Canada, presented Adolph Koldofsky, violinist, Myrtle Hare, contralto, and Winifred MacMillan, pianist, in a recital at Columbus Hall. This was Mr. Koldofsky's first public appearance since his return from Europe where he has been studying with Ysaye. He shows much promise, playing with possibly a little too much sentiment, but nevertheless always interestingly. Myrtle Hare, contralto, who is at her best in lighter numbers, sang many delightful songs in her usual happy mood. Winifred MacMillan played a group of piano solos artistically.

Norah Drewett DeKresz, well known pianist, is at present on tour in the Maritime Provinces, giving solo and lecture recitals.

R. S.

Hart House Quartet Opens Season in Toronto

The Hart House Quartet of Toronto, Canada, opened its 1927-28 season at the Hart House Theater in that city. The program contained Beethoven's quartet in F minor, op. 95, Italian Serenade by Hugo Wolf and a quartet in A minor by Dohnanyi. The Wolf Serenade was new to Toronto, while the Dohnanyi work had its first performance in America.

Part of a critical review of the concert, written in the Toronto Star by Augustus Bridle, is subjoined:

"The Hart House Quartet have never played quite so well as in their opening program last night; or a program so peculiar. . . . The Italian Serenade is the first work by Hugo Wolf known to be encored here. . . . Dainty conceits and vagabond caprices of tone-color and mazurka-like rhythm beautifully figured in exquisite tonal balance of the instruments; with a touch of added humoresque in the minor repetition of the theme; another firefly dance, a pizzicato—and encore.

"The Dohnanyi in A minor, never before done in America, recalls that two seasons ago this quartet gave the first American performance of another Hungarian ensemble work, the Bartok Quartet. Further than that and an ultra-modern use of keys, counter-rhythms and tone color there is no comparison. Dohnanyi in this work is mainly a weird and delightful anarchy in color and rhythm. In the first movement he oscillates between a Viennese waltz with Hungarian rhapsody embellishments and a striving after Schoenberg. In the second he sings a splendid sombre theme that might have been done in the Catacombs, interpolates a skittish caprice and comes back to the chant with a new tangle of chromatics and cross-keys. In the third, supposed to be a tone-poet's version of American jazz, he revels in as many disharmonies in contrary rhythms as possible in the time allotted."

At the second Toronto concert of the quartet, the Flonzaley Quartet will make its first appearance in the series, pursuant to the plan of the Hart House aggregation of presenting visiting quartets to their audiences.

Unveiling of Arthur Sullivan Tablet

A memorial tablet placed in the wall of an apartment house at 45 East Twentieth Street, where Sir Arthur Sullivan once resided and composed the Pirates of Penzance, was unveiled at midnight of November 29. Walter Damosch made an address and removed the American and English flags which covered the tablet. Members of the Winthrop Ames Gilbert and Sullivan Opera Company, which had presented the memorial, sang "Hail Poetry" from the Pirates, and "Evening," an anthem composed by Sullivan.

David Zalish Pupils to Appear in Recital

A piano recital by the artist-pupils of David Zalish, pianist and teacher, will take place on December 28 at Steinway Hall, and an interesting program has been arranged. Many of the pupils have already made their debuts at Aeolian and Town Halls. The participants will be Pearl Weiss, George Bagrash, Hilda Lichtenfeld, Ada Lesbow, Dorothy Lewis, Anna Goldberg, and Lillian Meyerson.

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ERNEST HUTCHESON INTERESTED IN MUSICAL DEVELOPMENT OF CHILD

Ernest Hutcheson, Dean of the Juilliard Foundation Graduate School, will give a recital at Carnegie Hall, New York, on December 14. He will play the much-requested Beethoven C minor sonata, op. 111, for the first time since he performed it in New York six years ago, which was on the same day and month as this year's recital. It was following this concert that H. E. Krehbiel, noted music critic, wrote: "Masterly pianoforte playing was heard in Aeolian Hall last night; not merely a display of virtuosity in the ordinary sense, but a fine musician's interpretation of fine music, some of it supremely great music, in which understanding, deep insight and affectionate devotion were paired with ample capacity to give it such convincing expression as carried it home to the consciousness and hearts of the hearers. The player was Ernest Hutcheson." Then came Beethoven's sonata in C minor, op. 111, the climax of the evening's delights. Mr. Hutcheson played the sonata so as to make his hearers realize that truth last night, and therefore he was a master musician, not a pianoforte virtuoso, although what he achieved from a technical point could only have been achieved by a superbly equipped virtuoso.

Mr. Hutcheson will also play two of his own compositions at the coming recital: prelude, op. 11, No. 1, and caprice, op. 11, No. 2. Each year brings more public performances of his compositions. Last year the world premiere of his two-piano concerto took place in Philadelphia, performed by the Philadelphia Symphony Orchestra, Leopold Stokowski conducting, with the composer and Guy Maier playing the piano parts. This Fantasia Concerto was Mr. Hutcheson's first big composition, and served to introduce the composer-pianist as the creator of an outstanding work in large form. These works do not introduce Mr. Hutcheson for the first time as a composer, many of his piano works are well-known and have been played repeatedly. The Fantasia-Concerto is but another fine addition to the number of compositions for two pianos and orchestra.

Mr. Hutcheson, in speaking of the development of music in this country, quotes as an example this Beethoven sonata, op. 111, as proof of the improvement in the quality of music demanded "by request."

One of Mr. Hutcheson's deepest concerns in his teaching is the development of the child, or the young mind, and particularly the means of fostering an ever alert interest in music that will prevent lethargy or inattention on the part of children toward their work. Mr. Hutcheson has given what little time he can spare from his arduous duties—and arduous they are, between concertizing, teaching, and carrying on his work as Dean—to urging means of stimulating



ERNEST HUTCHESON, conducting Norman Plotkin, Samuel Selikowitz and Emil Koeler in the Bach concerto for three pianos.

music in various children's schools and with small groups. Among those who have appreciated his help are the Greenwich House Music School, and The Neighborhood Music School. He is interested in all settlement school movement, the National Music Week movement and similar enterprises. This spring, at Carnegie Hall, he conducted the piano concertos of the National Music Week gold medal winners. He coached ten of these young people, aged from eleven years, at his house every Sunday morning for weeks. They played, among other things, the Beach D minor concerto for three pianos, performed by Norman Plotkin, Samuel Selikowitz and Emil Koeler; and the Danse Macabre, arranged for seven pianos, and played by seven girls, all of the performers being gold medal winners.

Mr. Hutcheson has a vital, interesting and constructive teachable way. He teaches, he talks, he discusses art, literature, and seemingly everything from things about men to things about mushrooms. Of mushrooms he actually has much to say, for they have been one of the numerous digressions of which he has made scientific experiments. His widespread interest in study along many lines, particularly literature on subjects foreign as well as germane to music, caused Harold Randolph to call his an "encyclopedic mind." It is because this pianist-teacher has so much within himself that he is able to present satisfying and mature conceptions to his audiences.

SCHUMANN MUSEUM OPENED IN COMPOSER'S BIRTHPLACE

BERLIN.—The little town of Zwickau in Saxony, the birthplace of Robert Schumann, attracted the musical world with its festive opening of the newly organized and considerably enlarged Schumann Museum. Founded in 1910 by Martin Kreisig, the museum has gradually outgrown its rather confined space, and thanks to the help of the municipal government, nine rooms in the beautiful new King Albert Museum were recently placed at its disposal and the dedication of the rooms was graced by no less a person than Robert and Clara Schumann's youngest daughter, Eugenie Schumann now seventy-six years old, who came all the way to Zwickau from her home in Interlaken, to be the guest of honor.

Every Schumann admirer will be amply rewarded by a visit to the new museum, which gives authentic illustrations to Schumann's biography and art in an incomparable completeness. We see here all the important documents relating to Schumann, a wealth of illustrations, including the only two existing daguerreotypes of Robert and Clara Schumann, many autographs and a collection of original editions. One room is dedicated to the memory of Clara Schumann, another to Schumann, the critic and writer. The beautiful Biedermeier furniture which decorated the parlor in Schumann's last residence (also shown at the Frankford exposition last summer) is one of the finest treasures of the new museum.

Cleveland Institute Notes

CLEVELAND, OHIO.—The ninth lecture recital in the Comparative Arts course at the Cleveland Institute of Music proved one of the most delightful of the present season, with a full program illustrating the early development of chamber music. It was one of the weekly lectures in the course which touches upon literature, sculpture and painting as well as music, showing the relationship of all the arts to music. It was the second on the subject of chamber music, the first having been given by Arthur Loesser, of the piano department of the school, a week before. He illustrated his subject by Bach's two-piano concerto in C minor, in which he was assisted by Parker Bailey.

The second program of Chamber Music was presented by Andre de Ribapierre, Charlotte Demuth Williams, Quincy Porter, Arthur Loesser, William de Boucher, Lois Brown Porter and Edward Buck, and included the Corelli Sonata a Tre, Mozart Trio, and Bach concerto for violin. D.

Florence Austral in Demand

Florence Austral, dramatic soprano, whose successes in this country have been particularly noteworthy, has been engaged as soloist with the Chicago Orchestra on March 16 and 17. Miss Austral is a Chicago favorite, having sung there several times last season and being rebooked for the Kinsolving Morning Musicals at the Hotel Blackstone this year. Miss Austral will give a recital on January 9 in Minneapolis, at the University of Minnesota.

Charles J. King in Meriden

Charles James King recently appeared in a joint recital with Edwin Swain, baritone, in Meriden, Conn., and was lauded in the Meriden Morning Record as follows: "Charles J. King again illustrated the joy that may be given by a pianist-accompanist when an artist has fused the two and yet retained the individuality of each. Mr. King's ability as a soloist is well known. Each appearance here, however,

shows the steady progress of the real artist in technic and interpretation. Mr. King's selections were most happily chosen and he played them in a way to delight his audience and to compel encores. . . . No less impressive and satisfying was his work as accompanist. Always providing an adequate background through his skill as a soloist, he never obtruded. The art of the singer and the player fused into a beautiful whole." Later Mr. King acted as accompanist in a song recital by Carmen Reuben before the New York Civic Club.

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Louise Bavé Receives Excellent Notice

Louise Bavé, gifted with a lyric coloratura voice of exceptional quality, was born in New York and is of French descent. At an early age, she began her musical education, and later studied in Italy under the excellent tutelage of Fernando Tanara, who was former conductor of the Metropolitan Opera House, New York City. In Milan, in 1921, she made her debut and won excellent criticism from the press. Her American debut was at the Manhattan Opera House, New York, where she sang the role of Micaela in Carmen. Miss Bavé proved herself an artist and singer of excellence. Some of her appearances have been as soloist with the Bendix Symphony Orchestra, and, very recently, sang the role of Gilda in Rigoletto, scoring a



LOUISE BAVÉ

genuine success. This young artist has many opera roles at her command and a large repertory for concert work. The following comment appeared in *La Sera* of Milan: "Louise Bavé had to give as an encore the air from *Pagliacci* in order to put an end to the insistent applause of the public who wished to hear her again at all costs. This most charming American, superb and imposing on the stage, sang in an unexcelled way. Her voice, brilliant, warm and flexible, was entrancing and marvellous. In the piece from the *Barbier* her trills and high notes were unsurpassable."

BERLIN

(Continued from page 9)

treating a similar scenic idea and actually reviving a number of the charming old arias, in a modernized form rather freely arranged by Erich Anders. The second chamber opera is entitled *Der Gefangene Vogel* (The Captive Bird), and has been set to music by Hans Chemin-Petit in an unpretentious manner, but not without charm.

BEKKER BEGINS WIESBADEN RÉGIME WITH KRENEK OPERA

Paul Bekker, formerly one of the most prominent music critics of Germany, has turned his entire attention, for the past few years, to opera. He was intendant of the Cassel State Opera for a time and has now entered upon similar duties at the Wiesbaden State Opera. Much attention is being given to his work, for he has very pronounced ideas on modern opera and on reforming opera according to the modern tendency. A patron of Krenek in the Cassel days, Bekker has commenced his Wiesbaden season with the first performance there of Krenek's *Jonny Spielt Auf*, being personally responsible for the mise-en-scène. The opera was as boisterously applauded here as everywhere else.

Two charming little operas of olden times by Gretry have also been revived by Bekker. Josef Rosenstock, formerly conductor at the Darmstadt Opera, has become the successor of Otto Klemperer in Wiesbaden—a heritage which can hardly be called enviable. So far, however, Rosenstock has gained the respect of his exacting public, both as an operatic and symphonic conductor.

HUGO LEICHTENTRITT.

Farnam Organ Recitals Begin

The series of Sunday afternoon and Monday evening organ recitals, with identical programs, given by Lynnwood Farnam at the Church of the Holy Communion, began November 27-28 with all-American works. Four in manuscript, by Roger Huntington Sessions, Bruce Simonds, H. LeRoy Baumgartner and William Y. Webb, and six works by Sowerby, Barnes, Delamarter, Bingham and Grasse, were performed, constituting a splendid showing of American organ composers. An Announcer, as in radio, told of the work to be played, and this was a good idea, because of the dim candle-lit auditorium. The splendid workmanship of Delamarter was evident in his Gregorian prelude, F minor; there were syncopated originality and character in Bingham's *Rhythm of Easter* and fugue; humor in *Divertissement*, by Baumgartner, these and the graceful *Serenade* by Edwin Grasse (the latter was present) were some of the salient characteristics of the very interesting programs. Needless to say everything was played with that technical perfection and pure good taste for which organist Farnam is noted, and a good-sized audience was in attendance. Franck and Brahms recitals will be given this month.

Victor Herbert Immortalized in Statue

A bronze bust of Victor Herbert was unveiled in the Central Park Mall on November 29, in the presence of Mayor Walker and almost a thousand people who included notables from all branches of the musical profession. The bust is placed in close proximity to the Beethoven statue.

The monument was presented to the city of New York

by the American Society of Authors, Composers and Publishers, of which Gene Buck is president. Mr. Buck's presentation address was followed by one of acceptance on the part of the Mayor, who paid a glowing personal tribute to the late composer, typifying him as a "master of the arts, statesman, patriot, soldier and gentleman."

GOTHAM GOSSIP**BRUNO OSCAR KLEINS IN SEACOMBE RECITALS**

Karl Klein, violinist, and Mrs. Bruno Oscar Klein, accompanist, were featured at the first Intimate Artistic Recital given by Mrs. Charles M. Seacombe, Hotel St. Regis, and their artistic collaboration was much applauded. Other musical personages on the program were John Barker, the Arthur M. Kraus Trio, Mary C. Brubaker, Sarah Edwards, Miss Goodwin, soprano protégée of Calvé, and James B. Fagan, playwright, was guest of honor.

HELEN THOMAS AT WOMEN'S PHILHARMONIC MUSICALS

Helen Thomas was the soprano soloist and Lois Spencer the pianist at the November 27 afternoon musicals of the Women's Philharmonic Society, Elie Cannes, president. Their joint recital brought each artist rounds of applause, Miss Thomas giving songs by Italian, French and American composers. Hostess of the afternoon was Anne Christian, the reception committee consisting of Mrs. Jewel Bethany Hughes, Mrs. Nancy Armstrong, and Misses Pieczonka and Manning.

WILDERMANN INSTITUTE CONFERS DIPLOMA

Sister Imelda Tempfli could not participate in the public graduation exercises of the Wildermann Institute in Town Hall last June, hence her recital and receiving the Artist's Diploma (also a Silver Trophy) was held at St. Joseph's Hill Academy, Arrochar, S. I., November 13. She is a young Hungarian nun who has completed a remarkable record in music, and on this occasion played the *Appassionata Sonata*, pieces by Chopin and Liszt, and the D minor concerto by Rubinstein.

AMERICAN COMPOSERS IN BALDWIN RECITALS

Pietro A. Yon is represented on the December 21 program given by Professor Baldwin at City College by his *Concerto Gregoriano*. Arthur Foote, Jepson, Shure, and American negro numbers were on earlier December programs.

STUDIO GUILD REVIEW FEATURES

Alice Ralph Wood, soprano, who gave a Steinway Hall recital, December 5, is pictured on the first page of the *Studio Guild Review*; she studied with Sanchez. Inside pictures, with interesting personal matter, are those of



HOWARD LINDBERGH,

seventeen year old pianist, artist-pupil of Ernesto Berumen, who made a successful appearance at the new Aeolian Hall, New York, in the second musicale of the season given by the La Forge-Berumen Studios of New York. Mr. Lindbergh has a well developed technic, and is the possessor of a fine personality, two attributes that speak well for future success. (Photo by Bachrach.)

Claude Warford, Caroline Lowe, Theodore Van Yox, with printed matter relating to Dr. Elsenheimer, Marguerite Potter, Hanna Brocks, Mary Craig, Genevieve McKenna and others.

Hilsberg Plays at Institute

Ignace Hilsberg, Polish pianist, gave a recital at the Institute of Musical Art on December 2. He played some of the music that he played at his recent recital at the Engineering Auditorium, especially the six preludes by Chasins and the impromptus by Tansman.

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THE PICK OF THE PUBLICATIONS

Publications Received

(Oliver Ditson Company, Boston, Mass.)

The Star of Hope: A Christmas Pageant by Grace Pierce Maynard.

God's Gifts: A song by John Hyatt Brewer.

Butterfly! Butterfly! A song by Leo Delibes, arranged by Samuel R. Gaines.

Donna Forget: A song by William Dichmont.

The Glorious Morn: A song by Louis R. Dressler.

Lady Moon: A song by Clara Edwards.

I bring you lilies from my garden: A song by Clara Edwards.

Red Leaves: A song by Cecil Ellis.

The Roses of Ispahan: A song by Gabriel Faure, choral version by Victor Harris.

Give a man a horse he can ride: A song by J. Lamont Galbraith.

Over the Fields of Clover: A song by Adam Geibel, edited by Hartley Moore.

Ye joyful bells, lift your voice! A song by Philip Greely.

The House by the Side of the Road: A song by Mrs. M. H. Gulesian.

A Ballad of Trees and the Master: A song by Philip James.

Before the mountains were brought forth: A song by Lucina Jewell.

The Lonesome Violet: A song by Richard Kieserling.

If you pass through my garden: A song by Richard Kountz.

Glory to God on High: A song by Cedric W. Lemont.

Trees: A song by Alexander MacFadyen.

A Summer's Night: A song by L. Leslie Loth.

Come hither, ye faithful: A song by Frances McCollin.

The Grocer's Boy: A song by Richard Malaby.

While shepherds watched their flocks by night: A song by Eduardo Marzo.

Mass: A song by Eduardo Marzo.

To arms: A song by J. H. Maunders, arranged by N. Clifford Page.

There shall a star from Jacob: A song by Felix Mendelssohn, organ accompaniment arranged by Gordon B. Nevin.

A Summer Evening: For piano, by Elsie K. Brett.

O'er Hill and Dale: For piano, by Elsie K. Brett.

Sweet Clover Blossoms: For piano, by Elsie K. Brett.

The Happy Miller: For piano, by Elsie K. Brett.

Tripping through the Meadows: For piano, by Elsie K. Brett.

A Whim: For piano, by Charles Huerter.

Perplexed: For piano, by Charles Huerter.

Melissa: For piano, by Carl Wilhelm Kern.

The Two Butterflies: For piano, by Carl Wilhelm Kern.

Love song: For piano, by Alexander MacFadyen.

Theme from the First Movement of the Symphonie

Pathetique: For piano, by Peter I. Tchaikowsky.

Windstorm: For piano, by Jacques Weissheyer.

The Flight of Birds: For piano, by Jacques Weissheyer.

The Swans of Toledo: For piano, by Jacques Weissheyer.

Consolation: For piano, by Jacques Weissheyer.

Dragon-flies: For piano, by Jacques Weissheyer.

The Infant Light: A song by George B. Nevin.

The Adoration: A song by George B. Nevin.

Folksongs and other songs for unison singing: Edited by Jane Byrd Radcliffe-Whitehead.

Morro Rock: A song by Blanche Ebert Seaver.

Thy will be done: A song by Blanche Ebert Seaver.

Pinafore: A song by Arthur Sullivan, edited by Ross Hilton.

Cachuca and Finale: A song by Arthur Sullivan, arranged by Victor Harris.

Keep Close to God: A song by Andre Vaneuf.

Dreams: A song by Richard Wagner, choral version by Victor Harris.

My Parting Gift: A song by Elinor Remick Warren.

My Lady Lo-Fu: A song by Elinor Remick Warren.

Dreams: A song by Elinor Remick Warren.

Les Fleurs du Jardin Bleu: A piano selection by George Liebling.

La Source Magique: A piano selection by George Liebling.

Symphony No. 2 in D major: For piano, by Johannes Brahms. Edited by Percy Groetchaus.

Symphony No. 1 in B major: For piano, by Robert Schumann. Edited by Percy Groetchaus.

Symphony No. 6: For piano, by Peter Tchaikowsky. Edited by Percy Groetchaus.

(Clayton F. Summy Co., Chicago, Ill.)

Tone pictures for the beginner, Book II: For piano, by Buena Carter.

Gliding: For piano, by Buena Carter.

Menuet from Beethoven Sonata, op. 49, No. 2: For piano, by Frances Frothingham.

Scots' March: For piano, by R. G. Hailing.

The Little Irish Colleen: For piano, by Lucina Jewell.

An Old Song at Twilight: For piano, by Lucina Jewell.

Mandolin and Guitar: For piano, by Max Kramm.

Valse: For piano, by Juan Masters.

A Storm on the Lagoon: For piano, by Juan Masters.

Jeanne: For piano, by Joseph N. Moos.

To a New Little House: For piano, by Frieda Peycke.

Reverie: For piano, by Emma Dutton Smith.

Soldiers' March: For piano, by Emma Dutton Smith.

Will o' the Wisp: For piano, by Emma Dutton Smith.

Berceuse: For piano, by Emma Dutton Smith.

Scherzo: For violin and piano, by Mary Edward Blackwell.

Japanese Lullaby: For violin and piano, by Mary Edward Blackwell.

Concerto: For violoncello and orchestra, by Henry Schoenfeld.

A Southland Song, op. 30, No. 1: For organ, by William Lester.

Silver Clouds: For organ, by Gordon Balch Nevin.

The Hill-Wind: A song by Kathryn Bemis-Wilson.

God is our Refuge: A song by Vernon Eville.

(White-Smith Music Publishing Co., New York City)

Seven Songs of Old Quebec: Arranged by Geoffrey O'Hara.

Love's Magic: A song by Frank H. Grey.

(J. Fischer & Bro., New York City)

Oubangi—Three Equatorial Songs: by Lily Strickland.

(Society for the Publication of American Music)

Sonata for Clarinet and Piano, by Edward Burlingame

Hill.—A violin part in substitution for the clarinet part is also provided for this work. The quality of the music must of course be considered quite apart from the quality and utility of the instrument with which it is to be played. To the taste of this reviewer the clarinet is unsuited to any work of the length and quality of this. The clarinet is beautiful on low notes. The farther up it goes the worse its sounds, and in the upper register it is expressionless, dull, and colorless. The composer has used for the most part the middle register of the clarinet. He occasionally goes down into the beautiful lower register, but only very occasionally. Mostly the writing is in the middle octave and occasionally it climbs up into the upper octave. As for the music, it is interesting. The piano part is vivid and colorful, and the first and last movements are spirited, while the middle movement is built upon an attractive melody.

Allied Symphony Orchestra's First Concert

The first concert of The Allied Symphony Orchestra, Alexander Bloch, conductor, will take place at the Educational Alliance, 197 East Broadway, on Sunday evening, December 11. The program will consist of the Vivaldi concerto Grosso, D minor, arranged by Sam Franko, Elegiac Melodies, op. 34, Grieg; Eine Kleine Nachtmusik, Mozart, and the prelude du Deluge, Saint-Saens, with the violin solo played by Ruth Taylor MacDowell.

On December 4 Mr. and Mrs. Alexander Bloch gave a joint sonata recital at the Alliance, which was well attended, and on January 1 Hugo Kortschak, assisted by Dora Zaslavsky, pianist, will be heard in recital there.

Lambert-Stringwood Tea

Alexander Lambert gave a tea last Thursday at his home, for the Stringwood Ensemble, and about fifty guests were present to enjoy a musical program presented by the organization. The program consisted of Mozart's A major quintet, op. 108, for clarinet, two violins, viola and cello, Saint-Saens' B flat quartet for pianos, violin, viola, and cello, and Prokofiev's Sketch on Two Jewish Themes, for string quartet, clarinet, and piano. The players were Serge Kotlarsky, first violin; Samuel Kuskin, second violin; Michael Cores, viola; Abram Borodkin, cello; Simeon Bellison, clarinet; Nadia Reisenberg, piano.



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CATALOGUE AND PRICE LIST UPON REQUEST

ST. LOUIS, MO.

ST. LOUIS, Mo.—Emie Oberhoffer will conduct three more symphony concerts here before relinquishing the baton to other guest conductors of the season. These are Willem van Hoogstraten, conductor of the Portland, Ore., Symphony Orchestra; Eugene Goossens, conductor of the Rochester Symphony Orchestra; Bernardino Molinari, artistic director of the Augusteo concerts who comes to America especially for this St. Louis engagement and is loaned by the St. Louis Symphony to the New York Philharmonic as guest conductor, and Carl Schuricht, of Weisbaden, Germany, who will also appear as guest-conductor with the Detroit Orchestra. Molinari conducts five, Schuricht four, Goossens two, and Van Hoogstraten one concert. The soloist of the regular season are Richard Crooks, Tito Schipa, and Elsa Alsen, singers; Jacques Thibaud, Cecelia Hansen, and Sylvain Noack, concertmaster and solo violinist of the orchestra, violinists; Gita Gradova, Nicolai Orloff, Vladimir Horowitz, and Walter Gieseking, pianists, and H. Max Steindel, solo cellist, and principal of the orchestra's cello section.

Oberhoffer also conducts four popular concerts, Schuricht three, Molinari one, Ethel Leginska one, Frederick Fischer (associate conductor of the orchestra) six, and H. Max Steindel (locally known for many happy, if minor, essays as conductor of a small orchestra) one. The incomplete list of Sunday soloists includes: pianists—Princess Jacques de

Broglie, Katherine Gorin, Meiczyzlaw Munz and Ethel Leginska; violinists—Thelma Given and Frances Berkova; violoncellist—Madeline Monnier; singers—Bernard Ferguson, Isabelle Molter, Grace Leslie, Harriet Van Emden, and Jerome Swinford.

More than 9,000 people invaded the Coliseum to hear the Dayton Westminster Choir of sixty voices singing a capella. And John Finley Williamson's sixty singers delighted their hearers; the musicianly ones by the organ-like responsiveness of the instrument which they composed, by the accuracy of their intonation, their beauty of tone, their discernment in the treatment of text; and the others, by the truly devotional character of their song. Not soon to be forgotten the chaste fresh beauty of voice of Lo Rean Hodapp, soprano soloist, as it etched in the melodic lines against the background of the choir in Swing Low Sweet Chariot, an encore number, or voiced the melody in William Arms Fisher's arrangement of the Dvorak from the New World Largo—Going Home. As another encore, Jesus Lover of My Soul was sung by the choir against the hummed accompaniment of the vast audience under Williamson's direction—a memorable effect! The program was of four groups: I—Palestrina's Hodie Christus natus est, Thomas Byrd's Ave Verum, Lotti's Crucifixus and Johann Sebastian Bach's motet for double chorus Sing Ye to the Lord; II—Grieg's Jesus, Friend of Sinners; Rev. Remeu's harmonization of

the old Catalonia, The Three Kings, and Brahms' setting of the Fifty-first Psalm; III—David Hugh Jones' God is a Spirit, Harvey Gaul's arrangement of Kopyloff's Russian Easter hymn, Alleluia! Christ Is Risen, and the Fisher-Dvorak Going Home; IV—Nathaniel Dett's Listen to the Lambs, Peter C. Lutkin's What Christ Said, and Clarence Dickinson's The Shepherd's Story.

The St. Louis Pageant Choral Society and the St. Louis Pageant Drama Association, two outgrowths of the famous St. Louis Pageant and Masque of 1914, have combined as the St. Louis Pageant, Drama, and Choral Society. Thus the combined forces will seek to perpetuate the work of the late John H. Gundlach, prime spirit in each of them, from whose estate under the will the Pageant Choral Society received a gift of \$2,000. Since the Pageant and Masque, (Continued on page 58)

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BACHAUS RETURNS TO LONDON AFTER SECOND SOUTH AMERICAN TRIUMPH

To Return for Third Tour Next Summer

Wilhelm Bachaus, having finished his second, enormously successful tour of South America, is back in London, which he makes a sort of interim home, or jumping-off place for world tours. He and Mrs. Bachaus arrived there, the richer



AT COLOGNE
before leaving Europe.



WAITING FOR THE TRAIN
at Pernambuco (Brazil). Left to
right: Manager Schraml, Mrs. Bac-
haus, Manoel Augusto dos Santos
(well known South American pianist)
and Wilhelm Bachaus.

for a wonderful experience and a pair of extraordinary Alvear, the President of the Republic. An interesting fact about this music-loving president is that his wife, Mme. Pacini de Alvear, was formerly a very famous singer, a star of the first luminosity on the Italian stage. After playing Beethoven, Schumann, Chopin, Mozart, etc., Bachaus was able to persuade her to sing to his accompaniment, and, according to the pianist, she interpreted Mozart arias with a sense of style, warmth and brilliance that reminded him of Patti's glorious days.

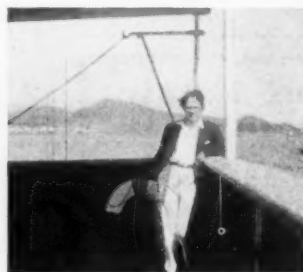
The musical appreciation of the President seems to have communicated itself in some way to the inhabitants of Buenos Aires, for Bachaus told me that some of the same people came to as many as four of his concerts in succession. The press, of course, was no less enthusiastic than the public, as the following extracts show. Indeed the entire press of the three South American countries is unanimous in its high-keyed and voluminous praise. Bachaus, "one of the greatest pianists of the present time," as La Nacion characterizes him, is lauded by this paper especially for the "depth and purity of his emotion," and the "simple nobility of his style." The La Plata Zeitung points to Bachaus as "the heir of the piano traditions of a century, who, in our torn age



AT OPORTO (PORTUGAL).
Bachaus Viewing the Flettner Wind-Motor Ship lying in
the Harbor.



ON THE BEACH AT RIO.
Left to right: Mr. Pastor, representa-
tive of the Baldwin Piano Co.; Mrs.
Bachaus; Wilhelm Bachaus.



LEAVING LAS PALMAS,
on the way back to Europe.

SCENES FROM BACHAUS' SECOND SOUTH AMERICAN TRIP

parrakeets, which punctuated our conversation from an adjoining room.

Forty-seven concerts in Argentine, Brazil and Chile, with eighteen concerts in Buenos Aires and four in Rio de Janeiro alone—that in itself speaks volumes both for the popularity of the pianist in those countries and the gigantic effort involved in the tour. Yet I have never seen Bachaus more "fit" and ready for fresh conquests. He is already looking forward to his third tour, next summer, after absolving a plethora of engagements in England, France, Austria, Italy, Russia, Poland and Spain, where he ends his "season" with ten concerts next May, only to begin his next in Rio de Janeiro in June.

Bachaus is full of praise for South American audiences. "They are cultivated, exacting and truly appreciative, as anywhere in the world," he said. "My halls—large halls—were literally packed, with people standing and filling every available inch. So the very idea of anyone leaving before the end is unthinkable. It is an atmosphere of concentration and enthusiasm that is truly electric and communicates itself to the artist in powerful 'waves'."

I had a glance at the programs: Beethoven, Brahms, Schumann and Chopin are in the majority; Bach and Schubert are frequent names; and there is a mere sprinkling of popular favorites which in itself is interesting—Smetana, Debussy, Liszt, and Dohnanyi's arrangement of Delibes' Nails Waltz, Bachaus' record which, by the way, has become a "best seller" in the British Isles.

Bachaus has given all-Beethoven and all-Chopin programs wherever he went, and in Buenos Aires alone he has played seventeen of the Beethoven sonatas, including all the last one, from op. 101 to op. 111, as well as the Eroica Variations and the "Emperor" concerto. These, indeed, were his greatest triumphs under the southern sun!

The "peak" of the Buenos Aires visit was, of course, the special soirée in Bachaus' honor at the palace of Gen. de

is able to mould the monumental line of a great past and the luscious tone colors of our ultra-refined taste into a highly personal entity." "Bachaus has the temperament, the soul of the German artist," says the Patria degli Italiani; "his pianistic interpretations are carefully prepared in every detail; the music which fills the hall dominated by its mastery, imposes all the sensibility which inspires it, and holds the attention, producing an exquisite pleasure, and securing an applause that is spontaneous, enthusiastic and sincere." C. S.

Baltimore Piano Contest

Greater Baltimore recently held a piano contest for students in the public, private, and parochial schools of the city. The prizes were grand, and upright pianos, presented to winners in the elementary, intermediate, and senior grades. Three thousand youngsters enrolled in the contest, which was conducted by the Baltimore American, in connection with an advisory committee that included the Mayor of Baltimore, and the Governor of Maryland.

After a series of elimination tests, sixteen candidates were left, and they played for the prizes on November 30, at the Lyric Theater, Baltimore, before an audience that filled the house.

The judges were Leonard Lieblich, Marie von Unschuld, and La Salle Spier. They made the final awards to Eva Granofsky, elementary; Emily Regina Sims, intermediate; and Dorothy Freitag, senior. Lesser prizes went to Conrad Gebelein, Annette Danker, George Weinstein, William J. Fischer, Constance Shanty, and Miriam Seidman.

Charlotte Lund to Present La Rondine

At the next meeting of the New York Opera Club, Charlotte Lund, opera-recitalist, will present Puccini's opera La Rondine, with the assistance of Wellington Smith, pianist,

and Samuel Ljungkvist, tenor. The concert will take place at the Hotel Astor, Tuesday afternoon, December 13, several weeks before the scheduled debut of the opera at the Metropolitan Opera House. Mme. Lund will tell the story of the work, and she and her assistants will sing the important arias and duets. She describes La Rondine (The Swallow) as one of the most tuneful of the Italian composer's creations, resembling, with its many brilliant waltz melodies, Strauss rather than Puccini.

BUFFALO

(Continued from Page 22)

Ada Stettenbenz, pianist; Warren Hardy, baritone; Helen Miller, soprano; Isabelle W. Stranahan, mezzo soprano; Sydney Brown, tenor; Marion T. McKenzie, soprano; Richard Miller, tenor; Ethyl McMullen and Anna Stievater, accompanists; Mildred Laube, harpist; Harriet Lewis, violinist; Pilgrim Male Quartet, Emil Keuchen, director and accompanist, and Douglas Clark and his saxophone band.

The choir of St. John's Episcopal church, Robert Hufstader, director, presented Gaul's Holy City in noteworthy manner. The chorus was of forty-eight mixed voices, with a quartet composed of Jessamine Long, soprano; Mrs. Charles Evans, contralto; Henry Becker, tenor; Bradley Yaw, baritone, assisted by Mona Ross, soprano, and Katherine Schwob, mezzo soprano.

Edna Zahm, soprano, with Ethyl McMullen, accompanist, presented a recital before the Twentieth Century Club, singing groups of Italian, French and English songs. Her Depuis le jour aria was particularly well received. The musicale was arranged by Mrs. Robert Gallagher, chairman of the music committee. Miss Zahm has been engaged as soprano soloist for a concert with the Apollo Club of Chicago, and a performance of the Messiah at Niagara Falls under the direction of Robert H. Fountain.

The program under the direction of Margaret Jane Ferguson at the Neighborhood House was given by Edna Zahm, soprano; Emily Linner, contralto; Robert Hufstader, pianist, and Grace West, reader.

Mary M. Howard's junior pupils gave a successful recital in the Grosvenor Library music room.

Kurt Paur, pianist, has been engaged as soloist with the Yost String Quartet of Pittsburgh. Mr. Paur's father, Emil Paur, was conductor for some years of the Pittsburgh Symphony Orchestra. Kurt Paur, Florence Ann Reid, contralto; Alice Breary, soprano, and Grace Sandel and Gertrude Peoples, accompanists, furnished the program for the concert given in the Colonial ballroom by the Twentieth Century Club for the benefit of the Veterans of World War, U. S. Ship Maine Post.

The quartet of North Presbyterian Church presented Cadman's Morning of the Year at the church under the direction of Laurence H. Montague, organist and choir director. Members of the quartet are Mona Ross, soprano; Ruth Pettit, contralto; Albert Erisman, tenor, and Herbert Jones, bass.

Alice V. Uhrhan, contralto soloist at Concordia Lutheran Church, is meeting with success in the arranging and directing of programs for social and religious organizations. She has provided musical programs for the Crippled Children's Guild for the past three years, and arranged a program recently for the Trinity Lutheran Church luncheon. Under her management, the radio programs of WKEN of Kenmore have been of high quality. During a recent visit to Florida she was engaged to participate as soloist in a program of the Business Women's Club, a Spanish Fiesta, a program for the Trinity Episcopal Church at Miami, and one for the Congregational Church at Coral Gables. She also appeared in a concert arranged by Mana-Zucca in a group of her songs, winning favorable comment from the composer and audience.

At a meeting of representative settlement school workers, an association was formed to be called The Buffalo Association of Settlement Music Schools, with the following officers: Mrs. Evelyn Choate, chairman, First Settlement Music School; Mrs. Frederick Mitchell, vice-chairman, Chromatic Club advisory committee; Margaret J. Ferguson, secretary, Neighborhood House School; and Clara Schwarz, treasurer, Memorial Chapel School.

Honors have come to a number of Buffalo's young musicians recently. Ethel Houser, pianist, former pupil of Otto Hager, is winner of a Juilliard Foundation Scholarship. She has been studying with Guy Maier at Ann Arbor and with Elizabeth Davis, and has made favorable appearances in two-piano recitals. She is continuing her studies with Mr. Maier at the Juilliard Foundation. Charlotte Elshimer has received her third Juilliard Foundation Fellowship, and is continuing her studies with Ernest Hutcheson in New York. She is a former pupil of Elinor Lynch. Abigail Johnson, piano pupil of Mary Larned, has won a Vassar College music scholarship. Rose Bampton, soprano, won a Curtis Institute of Music Scholarship. Mildred Grabenstatler, soprano, and Kenneth Hines, tenor, pupils of Henry Dunman, were the Buffalo winners in the Atwater Kent national radio contest. L. H. M.

Kathleen Parlow Under Sarter Management

Emilie Sarter announces that for the remainder of this season and for next season, Kathleen Parlow, violinist, who has been called "an artist with a golden bow," will be under her management. Miss Parlow has just returned from a world tour, having played in Europe and the Orient, returning via Canada, where she recently played a number of engagements. She will appear in recital in New York on December 14 at Town Hall.

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BOSTON

(Continued from page 29)

Taylor, and pieces by Stevenson, Sanderson, Dunhill and Damrosch, gave Mr. Werrenrath ample opportunity to exhibit those vocal and interpretative powers that have given him such high place in the American musical scheme. Of Mr. Taylor's songs perhaps the most charitable comment to make is that he has grown tremendously as a composer since the early days when they were penned. Herbert Carick proved himself again to be a splendid accompanist and gave pleasure besides in a few solo numbers.

PEOPLE'S SYMPHONY OPENS EIGHTH SEASON

The People's Symphony Orchestra, Emil Mollenhauer, conductor, gave the first concert of its eighth season, November 13, in Jordan Hall. Both audience and orchestra rose to greet Mr. Mollenhauer when he appeared on the stage, thus manifesting their appreciation of his past services in leading this orchestra. The program was a popular one, including Elgar's spirited overture Cockaigne, Schumann's Evening Song, the graceful little minuet of Bolzoni for strings, Tchaikovsky's variations for cello on a Rocooco theme with Alwin Schroeder as an admirable soloist (notwithstanding a rather pedestrian accompaniment), Strauss' waltz, Aus dem Bergen, and the familiar New World symphony of Dvorak. The orchestra acquitted itself creditably, thanks in no small measure to the heroic efforts during the past few seasons of the former conductor, Stuart Mason. An audience which filled the hall was exceedingly enthusiastic.

EMMA ROBERTS

Emma Roberts, competently assisted by Frank Bibb, accompanist, was heard at Jordan Hall in a "Significant Symbolic Cycle of Songs"—French, German, Russian, Spanish, Italian and Mexican—much to the delight of a large audience, for this was one of the most interesting recitals heard here in recent years. Voice, musicianship, intelligence, and, more particularly, her imagination to sense and her ability to project the emotional import of whatever she sings, all commend this artist. Miss Roberts' audience gave her a rousing reception.

MERCEDES PITTA

Mercedes Pitta, pianist, gave a recital November 14 in Jordan Hall. Her selection of pieces was well designed to demonstrate her ability as an artist. An unhackneyed program included interesting numbers by Bartok and Hindemith that were played here for the first time; Dohnanyi's Rhapsody in C major; two pieces each from Debussy and Chopin, and numbers by Schumann, Rachmaninoff, MacDowell, Albeniz and Liszt. Miss Pitta made an unusually effective beginning, impressing her large audience with her skill and temperament. Her tone is generally of lovely quality; she has already achieved a splendid command of shading. Musically sensitive, her phrasing is conspicuous for its appreciation of form. But it is as an interpreter of moods and emotional values that this young artist makes her

most profound impression. Indeed, her playing is marred occasionally by a tendency to over-emphasize details of relative unimportance. When Miss Pitta has cultivated understatement and artistic restraint, she will bid fair to rank high among the younger pianists of the day. Certainly her Boston appearance was a most promising debut. His audience demonstrated its approval in vigorous fashion.

YOLANDA MERO

Yolanda Mero, pianist, gave a recital, November 15, in Steinert Hall. She renewed old pleasures in a program that included the organ concerto in D minor of Bach, four pieces by Chopin, three by Liszt, and lighter numbers from Rachmaninoff, Debussy, Gabilowitsch, Schelling and Agghazy. A musician to her fingertips, and possessed of the power of impart the emotional significance of whatever composition she sets out to interpret, Mme. Mero gave fresh proof that she is one of the most interesting of contemporary pianists. Her formidable technic serves mainly the instrument of a sensitive imagination. The audience was keenly appreciative, throughout the concert.

ALBERT SPALDING

Albert Spalding, ably assisted by Andre Benoist, accompanist, gave a recital, November 15, in Symphony Hall. Mr. Spalding offered a pleasurable demonstration of his familiar gifts as technician, musician, and interpreter in an unusually interesting and well-varied program that included Corelli's La Folia; Stravinsky's suite on themes by Pergolesi; the ever-lovely sonata of César Franck; Dohnanyi's Ruralla Ungarica, a songful and sharply rhythmical work stamped by the fine workmanship associated with this composer's writing; two numbers of Debussy, Endicott's well-made transcription of an allegro by Martini, and pieces by Kramer, Burleigh, and Sarasate. Mr. Spalding's audience gave frequent manifestations of its pleasure.

PERSIS COX

Persis Cox, pianist presented a "Program for Young People of All Ages" in the smaller forms from the seventeenth century to the present day, November 16, in Jordan Hall. Although her selection of pieces was admirably chosen for the character of the audience, and notwithstanding the fact that her playing and interesting comments were intrinsically of a praiseworthy nature, the program was clearly too long for young people of any age. There is a law of diminishing returns that affects even the most fanatic of music lovers, and a point is reached in the course of a program when the same investment of attention does not continue to yield a proportionate degree of pleasure. Nevertheless and notwithstanding, Miss Cox proved herself again to be an artist whose playing gives real pleasure.

MABEL BREMER

Mabel Bremer, soprano, sympathetically accompanied by Mme. Turner Pieretto-Bianco, and assisted besides by Cornelius Van Vliet, first cellist of the New York Philharmonic Orchestra, gave a recital on November 16 in Jordan Hall. Miss Bremer opened her program with old pieces from Paisiello, Horn and Pratella; continued with songs by Georges, Griffes, and Taylor, and concluded with numbers by Marx, Wolff, and Dvorak. In her singing of these pieces Miss Bremer disclosed a light, agreeable voice, at best in its middle and upper registers. Endowed with a genuinely musical nature, she has a sensitive regard for design and rhythm, and phrases her songs with fine taste. As an interpreter, she is most effective in music of a purely lyrical nature. She gave manifest pleasure to a good sized audience.

FLORENCE JUDITH LEVY

Florence Judith Levy, pianist, gave a recital on No-

vember 17, in Jordan Hall. Her program comprised Liszt's transcription of the Organ Fantasia and Fugue in G minor by Bach; Debussy's charming little suite Pour Le Piano; three pieces of Chopin; Grainger's ornate paraphrase on Tchaikovsky's Flower Waltz, and a lighter miscellany by De Falla, Granados, Schubert and Guion. A graduate of the New England Conservatory of Music in 1923, Miss Levy was the winner of the Mason & Hamlin piano prize that year. She has been successful as soloist with the New England Conservatory Orchestra under Chadwick, and the People's Symphony Orchestra under Stuart Mason. At this concert, Miss Levy renewed and deepened the favorable impression that she made here in previous appearances. She commands a fluent technic that can be brilliant if necessary, her tone is good, and she has a wide range of dynamic gradations. Although it cannot fairly be said that she invariably discriminates between moods, Miss Levy is nevertheless a pianist who feels her music keenly and whose playing is generally of a poetic quality. Her audience gave her an enthusiastic reception.

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(Continued from page 55)

when the Pageant-Choral was formed for the purpose of providing a choral background, it has kept alive the tradition of oratorio in St. Louis by presentations of standard oratorios every year with but one exception, and by many civic appearances in group song. Recently it sang Elijah at the Coliseum. Frederick Fischer, its conductor since the beginning, will continue in that post. The officers of the newly amalgamated association are: Mayor Victor J. Miller, honorary president; H. W. Geller, president; F. C. Skillman, Mrs. Philip North Moore, M. T. Pickering and Otto J. Gosrau, vice-presidents; David J. Woodlock, treasurer, and Douglas M. Johnson, secretary.

The Apollo Club gave its one hundredth concert at the Odeon on November 22, and celebrated the occasion with a program arranged by Conductor Charles Galloway to include Dudley Buck's Hark the Trumpet Callet and Robin Adair; Sir Arthur Sullivan's Ho! Jolly Jenkin, Gains' Waken Lords and Ladies Gay, Miller's Carissimo and the Prayer of Thanksgiving and joining in which were all past active members of the club present.

Mrs. James F. Cook of Webster Groves, chairman of the committee on music in religious education for the Eighth District Federated Music Clubs of Missouri is active in the formation of hymn contests through the churches, Sunday schools and girl reserve groups, and is pressing on with the work which helped put Missouri in the lead in the national federation in hymn contests. The Eighth District's winter activities were inaugurated with a musical tea at the Congress Hotel, St. Louis, December 1.

William Theodore Diebels, organist at the St. Louis Ca-

thedral, recently began his series of Sunday recitals, assisted by George E. Muskens, tenor of the Cathedral Choir.

The St. Louis Musicians' Guild has begun its year's work. At the first meeting at the Congress Hotel Gottfried Galston, German pianist, spoke on Bach.

Schelling's Fantasy for orchestra, A Victory Ball, was played by the St. Louis Symphony Orchestra at the Odeon in a concert for the benefit of the American Legion. Mrs. George Gelhorn had no more than finished the words of the poem which she read as a prelude to the music, than Guest Conductor Emil Oberhoffer launched into Schelling's macabre fantasy. The concert was a romantic setting for the return to St. Louis of James Hagney, who left a desk in a railroad office here in 1917 to go overseas with the Eighty-ninth division; and who stayed on in France in Red Cross post-war work so as to develop his voice. Two weeks before the concert he had returned to St. Louis for the first time since he went to war.

Cesar Franck's Symphony in D minor was given a notable reading by Guest Conductor Emil Oberhoffer. For the first time St. Louis heard the Symphonic Legend Assisi by Hans Herman Wetzler, the North Shore Festival prize-winner for 1925. Wetzler's development of orchestral resources in the work was splendid. Berlioz's Carnival Romain introduced the program which Oberhoffer conducted.

St. Louis Popular concert audiences take kindly to the Symphony Society's innovation in presenting music of a more important character at the Sunday concerts. Princess Jacques de Broglie made her St. Louis debut with the orchestra, playing the Saint-Saens' concerto No. 2 in G minor, a performance notable alike for delicacy and dexterity, which was followed as an encore by the same composer's Study in Thirds. Dvorak's Carnival overture, Sibelius' Finlandia and Valse Triste, the Scherzo from Mendelssohn's Midsummer Night's Dream music, Thomas Mignon overture and the Will of the Wisps minuet, the Dance of the Sylphs and the Rakoczy March from Berlioz' Damnation of Faust made up the program.

Ossip Gabrilowitch, conductor of the Detroit Symphony Orchestra, was a visitor in St. Louis to deliver a lecture-recital at Principia, as one of the features of that school's lecture and concert course. In his lecture on Chopin he defended the Pole from charges of effeminacy and morbidity, and by a thoroughly masculine, if exquisitely poetic, pianism adduced the proof of his thesis.

In a piano recital at Carpenter Branch Library, Ruth Brauroth, vocalist, assisted pupils of Hilda Medary. Those participating were: Ruth Miller, Charlotte Roth, Dorothy Yungbluth, Frances Yungbluth, Evelyn Skiver, Evelyn Cowgill, Lillian Wolf, Anna Zavadi, Marie Hamsick, Flora Grace Smyth, Marie Gelemer, Mable Kirl, Helen Kirk and Gladys Storm.

The Ladies' Friday Musical Club, meeting with Mrs. Frank Sachs, presented a program in which Mrs. Henry Cohn, Dorothy Davidson, Mrs. Sachs, Mrs. A. P. Meyers, Louis Evers, Helen Ludwig and Mrs. Milton Berger took part.

V. P. B.

Dr. De Koos Sails

Dr. De Koos, who has been spending a few weeks in America, left for his home on December 1. Dr. De Koos came here to look over the ground and to make arrangements for concerted action with American concert managers and artists. He is the president of the united managers of Europe. Details of his activities have already been given at length in the columns of the MUSICAL COURIER. It will serve here, therefore, to say that the association of which he is the head now makes it possible for the concert artist to arrange a tour throughout the whole of Europe without dealing in the preliminary arrangements with any manager but Dr. De Koos himself. Dr. De Koos was very successful

during his American trips and made many affiliations here. He also made many warm friends and his future success with American patrons seems assured.

Proschowski Studio Notes

Donald Thayer will sing in concert during the winter under the management of R. E. Johnston, ending his season in Los Angeles the latter part of May. Mr. Thayer will give concerts in Buffalo and Rockland in January and in October and November of 1928 he will concertize in Rome, Vienna, Berlin, Paris and London.

Virginia Hall has been engaged to fill a major role in Hit the Deck. This company will make an extensive tour of the south this season. Clark Sparks, under the management of Betty Tillotson, has begun his concert work, singing at Manchester where he was enthusiastically received; he will soon be heard in Troy, Buffalo and Kansas City. Helen Ardelle, who is soloist and a member of the quartet at the Fifth Avenue Presbyterian Church, is singing the leading role in Merry Wives of Windsor, sponsored by the Brooklyn Little Theater, and being given December 5 to 15, inclusive. Miss Ardelle has also done a great deal of radio work over WNYC and WJZ.

Rosa Dominguez, a native of Chihuahua, Mexico, who has been studying here in New York this fall, has charmed radio audiences with her lovely Spanish songs; she has been heard over stations WGBS and WMSG, and the enthusiastic replies that have been received from her radio audience indicate that she will be a coming favorite. Eleanor Starkey gave a concert in Westchester, Pa., presenting an artistic program; she gave the last act of Traviata in costume and stage setting, which was a success, besides giving three groups of French, English and German songs, with flute accompaniment. Herbert Wall, a teacher in the department of music at the University of Missouri, is having a busy season appearing in concert as well as teaching; he is to sing a performance of Handel's Messiah, December 15, and will appear with the Minneapolis Symphony Orchestra this year for the fourth consecutive season.

Henry Clancy in Recital

A recital was given in the auditorium of Flora Macdonald College by Henry Clancy, soloist of the First Presbyterian Church and Temple Emanu-El, New York City. Youth, voice, personality and artistry belong to this young tenor, and such a combination speaks well for success. Four schools were represented in the program—classical, romantic, modern and ultra-modern, and in each group Mr. Clancy rose to splendid heights. Accompaniments were sympathetically played by Alfred H. Strick.

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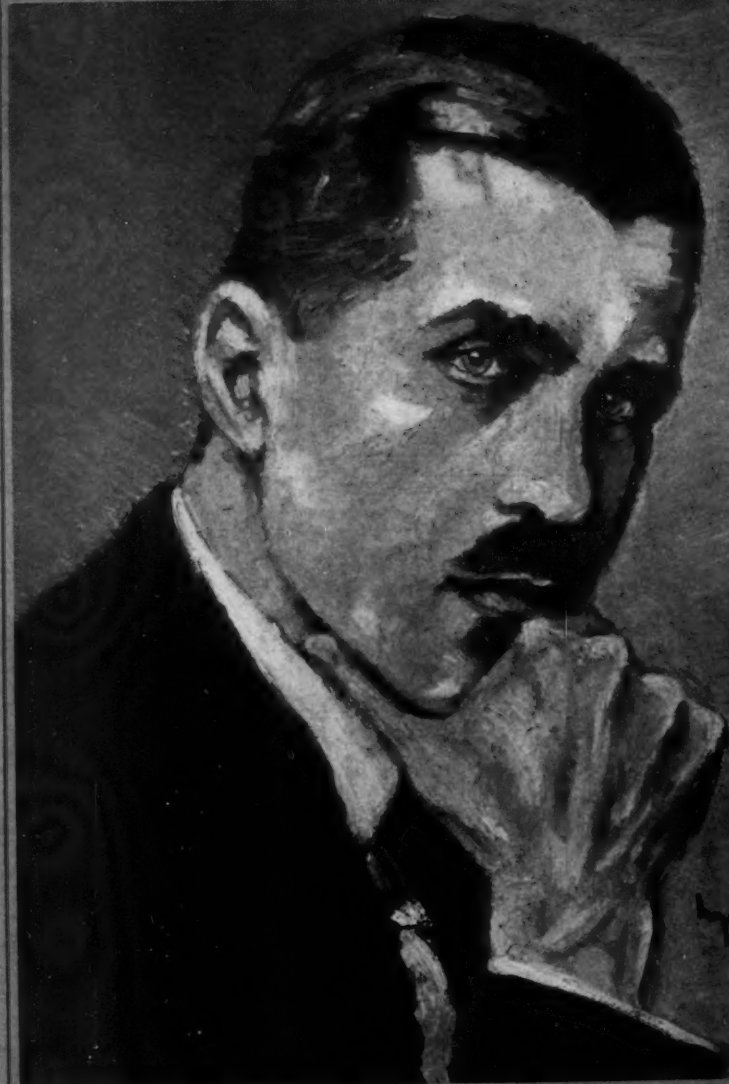
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